

THE ETUDE

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on
Constant Growth in Music Study

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on
The Noble Contempt for Melody

PROF. OSCAR BERINGER
on
History of Pianoforte Technique

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THE ETUDE

THE LANGUAGE OF MODERN MUSIC.

Musical Thought and Action in the Old World.

By ARTHUR ELSON

In *Die Musik*, Richard Calm-Speyer writes somewhat lengthily on Music and Civilization. His chief point seems to be a plea for wider acquaintance and knowledge in schools and among people who make up the musical public. This he rightly claims, will bring people nearer together in their estimates of new composers, and will even make the progress of the latter more orderly and less sporadic.

In reality, the musical knowledge of the average amateur is still quite limited, in spite of the progress of musical history in the last half-century. It is not so many years ago that Mendelssohn practically rediscovered Bach, and brought him out of long neglect. Even at present, it takes a long time for the music of one nation to penetrate into another. Germany, in spite of having its own Schoenberg, is only now growing acquainted with the earlier French masters, and German music, though it has for a long while accepted Wagner, England is a little more fortunate for Elgar is known on the continent; and the works of Cyril Scott are now earning a well-deserved European reputation.

As for the old music, it has taken the efforts of men like Paderewski, Kreisler, or Ysaye, to make us at all acquainted with the works of a Schubert, a Couperin, or a Vitali. There is still a large field here for both student and performer. It happens that this department of *The Etude* has already made some suggestions along the line of musical education. These consisted of a systematic course of sight reading for students; a series of historical concerts by our orchestras, with soloists assisting; and a course of interesting but forgotten operas.

IS MUSIC AN AID TO PROGRESS?

Other writers have been discussing the question whether music is an aid to progress. In some ways music has been employed practically for the regulation of labor and effort. Thus it is thought that the strings of the Egyptian harps were taken from the workers to pull and haul together. Though that instrument was little more than a jangle of bell-like tones, the principle is more fully illustrated in the sailor "shantes" of the last century. These are songs, sometimes of fair length, which the "shante-men" sing to insure a rhythmic and unified pull at the halys, sheets or other ropes. These musical curiosities are disappearing as steam drives out the sailing ship, but they still survive, are found all the way from the banks of Newfoundland to the coast of China.

In ancient Greece music was held in the highest esteem as an influence for good. The myth of Orpheus is but one of many evidences of the power of sound in the old days. We are not affected so strongly by music at present, but in ancient times there may have been a physical reason, as well as an intellectual or emotional one, for this. The early Greeks, like most races, may have been more keenly sensitive to actual vibration, apart from melody or harmony, just as some animals are found to be today. Thus the dog who barks at piano chords is not trying to criticize the music, but is merely responding to the thrill caused by the vibrations. The Greeks had their musical cultivation, also, however, and some of their festival-pieces of program music would seem quite modern in their varied effects.

Nowadays, too, many people look on music as a mere incitement for the emotions. Undoubtedly much music satisfies this definition, even up to the noble works of Chopin. With this idea, it is claimed that music does not cause progress, but that progress creates the demand for music. But such a claim neglects the intellectual side, which is also present in the best music. Thus the present popularity of the best music, the greater the symphonies, or even the large tonal canvases of a Wagner, shows a balance between intellect and emotion. Music of this sort does more than tickle the emotions; to those who appreciate, it is a species of soul-hunt that leaves one clean and strong for future efforts. In so far as it does this, music must be an aid to progress.

A NEW ART FORM.

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Karl Pernot writing in *Die Musik*, foresees, or at least suggests, a new art form, which he calls the "Symphonic Tragedy." This is to be something less than opera, something more than cantata, and will show the best of poetry and music. There is no doubt of the fact that opera scarcely ever attains the standard of instrumental music. Wagner put it on an equality with the tone-poem style of Liszt, but other opera composers, on the whole, write for less discriminating audiences. The artist who would attempt the "symphonic tragedy" of Beethoven towards what would be a real revival of early Greek dignity, instead of the hybrid affair that opera became soon after its inventors tried to revive the Greek drama. Perhaps it will be in order to ask Herr Pernot to demonstrate by producing a work in the form he suggests. Meanwhile, the so-called Mystery seems to be developing on lines somewhat similar to those here laid down. It is something like an opera in cantata shape; and Bossi's *Joan of Arc* has just won a great success in this form.

THE MONTH'S NOVELTIES.

Sinding's new opera, *The Holy Mountain*, has at last made its initial appearance, at Dusseldorf. The mountain in question is Mount Athos, at a time when it was a locality for monasteries. A child is brought to the sacred retreat by Phokas, his father, who has stolen it from his wife, Myrrha, from whom he has become estranged. (The story of Athos and Myrrha is that he sent a monk. Grown to womanhood, she meets the beautiful Daphne in the fields, and love gradually overcomes his monastic aspirations. After a beautiful pastoral scene, he returns for the time to the monastery. To that place comes Myrrha, also, who has sent Daphne in search of the lost son. The latter's identity is discovered, and Myrrha gives her blessing to the lovers in spite of the opposition of the more ascetic monks of the monastery.) The music contains many passages of lyrical beauty, but even successful new operas do not always show enough dramatic vigor to survive long.

Another work on a priestly subject (and one that should please Herr Pernot) is the so-called symphonic drama *Gefangnisse*, by Gerhard von Keusser, which was brought out at Prague. It deals with the transition

from marriage to celibacy among the divines of the fifth century. The text was censored considerably, but appears to be satisfactory now. The music is broad, and even passionate, in parts, and effectively lyrical in others. The religious scenes are especially well set. Keusser's other works include the symphonic poem *Der Einsiedler*, the oratorio *Vor der Hohen Stadt*, and songs with orchestra.

Among other new operas is Karl von Kaskel's *Schmidius von Kent*. Emilio Perotti has won a prize at the recent three-act *Sabba*. Franco Alfano's *Ombré di Don Juan*, brought out at Milan, proved to be radically modern in style, and received much praise.

Among the works in other forms, August de Boeck's canonic *Gloria Flori* met with a great success in Antwerp. Sung by over two hundred children, it had great freshness and inspiration. Another successful vocal work with orchestra is Richard Wetz's *Grusen des Lebens*, which proved very spirited and effective.

Many other new works seem to be resting on their laurels—or perhaps they are buried in their studies

touching unfinished works. Beyond a few minor French novelties, there is little doing this month in the gay capital; and Germany also maintains a discreet silence. Antwerp seems most active, but even there the only important new works are Gilson's *Marche Festive* and Victor Buffon's sketch, *Lovelace*. The season, which will even be somewhat backward, but will assuredly develop with a rush.

ELGAR'S SELF-INSTRUCTION.

SELF-TAUGHT, self-centered, self-determined, Elgar may claim, more than any other English composer, that he has been "his own ancestor." He was born at Broadheath, near Worcester, in 1857, the son of a Roman Catholic church organist who kept a music shop. The father was apparently not satisfied with his own career as a musician for his son, and when a law-suit came along, he was given shares, and then the boy began his musical bent too strong to be resisted.

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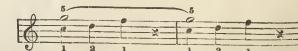
PUTTING THE THUMB UNDER THE SECOND FINGER.

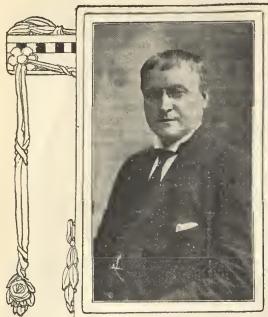
BY MRS. J. MORTON BLASSARD.

Possibly the most difficult thing for the student beginning scale study to master is the little matter of putting the thumb under the second finger. Instead of five scales would be no more difficult than five-finger exercises. But lacking the additional fingers we must make the scales sound as though they were five-finger exercises. By training the thumb to move swiftly and deftly breaks may be avoided so that the ear cannot detect them.

An eminent teacher was quoted as saying, "The music that plays the second finger helps in turning the thumb under." This is the secret of the following exercise, which affords splendid practice in this.

Sustain the fifth finger on G. Play C, then as the second finger strikes D move the thumb under it simultaneously until it is directly over F. Strike F and then move the thumb instantly back over C to be ready to strike on the first C in the next measure. Practice this daily for two or three weeks, always playing very slowly and never straining. Results should show in a short time.





[Editor's Note: It should be remembered that Mr. Finck has always been a royalist in his attitude to music, and that his life of Wagner less for its advance of music than for its attack on the Florentine reformers, in which he was a champion Macdowell and Paderewski as master composers. His present attitude is probably sincere, but it is curious to note that he is the only one of the founders of the *Music Teachers' Association* who has not written an article on the subject. The *Etude*, however, gives our readers an opportunity to inspect some few articles of the season in one European country.]

plicated polytonic vocal music of that time, in which the voice had become almost indistinguishable in its network of vocal parts. In their attempt to do justice to the words, the Florentine reformers went to the opposite extreme of eliminating melody entirely, substituting for it a dry and tiresome recitative.

Extremes meet. The two composers of our day whose operas have been discussed the most—Richard Strauss and Claude Debussy—have displayed a "noble contempt for melody" reminding one of these founders of Italian opera in their view of the sixteenth century. In the *Sturm und Drang* there are no vocal melodies. That is not made up chiefly of vocal declamation and orchestral color.

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up entirely of mustard, horseradish, vinegar, red pepper, cerry, and asafoetida. *Guten Appetit, Kinder!* In Germany the leader of these cacophonists who make cayenne the staff of life, is Arnold Schönberg. When Fritz Kreisler was asked about Schönberg's music he replied: "What I have heard of his is not music, but this is, it has no relation to what I consider music to be." Godebsky said: "If you were to sit on the keyboard you would do more as much harm than Schönberg's music possesses."

Similar verdicts have been spoken by most of the great musicians of the day. The distinguished conductor of the New York Philharmonic, Josef Stravinsky, told me that last year he went with Schönberg to a concert in Berlin to hear one of his pieces. When it was over, the composer, asked him inquiringly, Stravinsky said, "I have found a new word in America—*biff!*—You cannot biff me!"

"You cannot biff me!" That hits the nail on the head. If all musicians took that attitude, this ridiculous racket would soon cease; for a ridiculous racket it is, although, of course, it would be unjust to deny that technically the cacophonists have done some striking stunts. Yet a moment's thought will convince anyone that it is infinitely easier to do these tricks if you feel under no obligation to follow any rules.

INTIMIDATED CRITICS.

Unfortunately, many musicians and critics are intimidated. Remembering how their predecessors made fools of themselves in abusing Wagner and Liszt, they now give Schönberg (and his colleagues in Russia) the same fate. They were fastened on to some notes, like other counterfeits. Mr. Parker, the execrable editor of the *Boston Transcript*, has told Dr. Muck to mark not letting the Boston Symphony Orchestra play some of this newest music. Whether Dr. Muck had the teachers in mind, as well as the ears of his hearers, in refusing to do so; for evidently the music teachers will have an awful time of it when this music does come over to compete with them in popularity from what we truly great master, Moritz Moszkowski, said the other day to a correspondent of *Musical America*. He declared that *he was not going to take any more pupils in composition because they positively refuse to be taught.*

Musical history is full of grotesque comedies, but this is the most farcical of them all. How it must amuse the cacophonists themselves, whom this meekness on the part of the critics helps to the desired notoriety.

They are far from being fools, these cacophonists. As masters of the technique of composition—in their own way—they are diabolically clever, and as advertisers of their shows they beat Barnum by a mile. One day, when I was talking with Richard Strauss with Rosenthal, that witty pianist remarked: "If you walk into a parlor and defy all the laws of etiquette, keeping your hat, putting your feet on the carpet, and smacking your cigar you will be sure to attract attention."

Now, I do not deny that Strauss is a remarkable composer; he has done *some* things that bear the stamp of genius. But what made him so well known the world over, and so rich, was not the occasional glimpses of genius in his music but his demonstrative dash and dash. He is a born showman, and is as a harmless imitator of Brahms, and no one feared him. Then he adopted the methods of Berlioz, carried them to extremes such as even that revolutionary leader never dreamt of, and lo! behold! in a short time he became the most talked about musician in the world, and the richest too.

The lesson was not lost on others. Schönberg, also, began as gently as a lamb. No, one listened to his bleating. Then he put on his horn's peft and began to roar horribly, and everybody listened and commented.

SCHÖNBERG AND THE SUFFRAGETTES.

To change the figure, Schönberg learned a lesson from the militant suffragettes. He was ignored till he became a real firebrand, then he got his pitch and hisch together, and piano after all played different tunes, whereupon everybody began to talk about him. The publishers now bought his manuscripts, and the newspapers gave him columns of space.

It is a way the newspapers have. As long as you do something that is simply good without being sensational, you are lucky if you get brief mention in small type on an inside page. But if you become a law-breaker, you are put on the front page, with circus headlines, pictures, and all.

That the cacophonists are law-breakers is their boast, since they have discovered its advertising value. In Schönberg's later works all the laws of construction observed by the masters, from Bach to Wagner, are ignored, insulted, trampled upon. The statue of Venus, the Goddess of Beauty, is knocked from its pedestal and replaced by the stone image of the Goddess of Ugliness, with the hideous features of a Hottentot man.

If Schönberg were alone in this cult of hideousness one might treat him as a freak, or a joke, and pass on to something else with a smile; but this thing is

becoming epidemic. Scriabin, Stravinsky, Busoni, Ornstein, Satie, and a dozen others have thrown their hats in the ring, and each one tries to go the others one better in the cult of cacophony and general lawlessness. They remind one of the sportmen who vie with each other in breeding ugliness into bulldogs.

The latest of the systematic creators of unnatural ugliness is a young Russian, Leo Ornstein, who pretends to be a master with a capital "M." Ornstein takes himself quite seriously, at least, he pretends to, having discovered that his militant musicality got him the advantage of an interview in one of the leading London dailies. He declared that just as Bach, Beethoven, and Wagner wrote for their generations, so lie is writing for ours! He is almost nineteen years old, this modest youth is!

Let us now see what our generation musicality is? Like the Londoner he would respond: Mr. Ornstein, it said, "is a trick pianist of the first order. An energetic housemaid with a duster might do some of the things he did, but nearly all of them."

When the Theodore Thomas Orchestra in Chicago played one of Schönberg's pieces, a local critic reported that, next time it was done, the regular subscribers would be asked to bring their instruments and play along.

NO MORE NEED OF TEACHERS.

So far Mr. Stock seems to be the only American conductor who has given a hearing to one of these cacophony pieces, and fastened on to some notes, like other counterfeits. Mr. Parker, the execrable editor of the *Boston Transcript*, has told Dr. Muck to mark not letting the Boston Symphony Orchestra play some of this newest music. Whether Dr. Muck had the teachers in mind, as well as the ears of his hearers, in refusing to do so; for evidently the music teachers will have an awful time of it when this music does come over to compete with them in popularity from what we truly great master, Moritz Moszkowski, said the other day to a correspondent of *Musical America*. He declared that *he was not going to take any more pupils in composition because they positively refuse to be taught.*

Sign you see, ladies and gentlemen, what's ahead of you! In the meantime, pending this invasion of the Vandals, let us enjoy the works of the old masters, from Bach to Wagner, from Schubert to Grieg, who have given to the world ravishing melodies and thrilling harmonies instead of showing a "noble contempt" for melody and concord.

CAN THERE BE ANY REALLY NEW MUSIC?

When we were children, fifteen or forty years ago, as you please—our geographies mapped out large portions of the earth and then marked them "unexplored." To-day locomotives chug swiftly past the lion's lair and the giraffe scurries off to find some new but ever decreasing bit of "unexplored." For eight hundred years music-workers have been delving into their vast unknown and hundreds of people are asking each other, "Can there be any real progress in music?" Of course they know that there is something new, because Messrs. Stravinsky, Debussy, Puccini et Cie., see to it that they are reminded very constantly. But is it really new or simply a rehash of the 28,000 operas which John Towers records in his book of operas which have been performed. How can musicians take thirteen notes and turn them in so many different ways that nothing new is developed?

As a matter of fact, a good deal of what is considered new is really very old. *Opera* itself is now aged three centuries. Long before Paris began to think of sanitary plumbing, when the Louvre and the salons of the "city of light" reeked with disgusting odors, there were performances of opera, with the spectacular grandeur which would compare quite favorably with some of our modern productions. Any musician who chooses to set himself to the task can take out scores of operas of that period and find in the works the laws of construction observed by the masters, from Bach to Wagner, are ignored, insulted, trampled upon. The statue of Venus, the Goddess of Beauty, is knocked from its pedestal and replaced by the stone image of the Goddess of Ugliness, with the hideous features of a Hottentot man.

How can men avoid these resemblances? In the first place the field for discovery is really far larger than it appears and through numberless twists and turns an almost unlimited number of tunes can be

devised. In addition to this, the art of weaving melodies (counterpoint), the art of making chords (harmony), and the art of mixing tone qualities (orchestration) extend the field enormously. Richard Strauss, for instance, is wonderfully adept in creating harmonies in a somewhat different manner from that in which Debussy does it, although both men are Cycloids in their ideals and methods. Debussy, by the use of the whole tone scale, evolves a harmonic treatment that is singularly delightful to many. What is the much discussed whole tone scale? Go to the piano and play a series of notes up or down, always seeing to it that one piano key (white or black) comes between each step. Ah! Something new at last. By no means—the whole toned scale was in use in Java long before Nero Claudius Cesar Drusus Germanicus played his famous Pyrotechnical Concerto in Rome.

CONCERT PITCH.

BY EDWARD BURLINGAME HILL

THE ETUDE



Significant Phases of Modern French Music

By EDWARD BURLINGAME HILL

This article is a sequel to Mr. Hill's important article in the "Musical France" issue of THE ETUDE for April of this year. The article follows the lines of Mr. Hill's course in French Music at Harvard University.

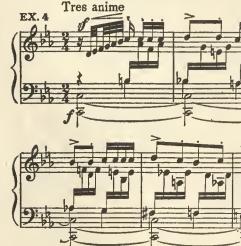
[In the first article of this series Mr. Hill gives historical and biographical data pertaining to the lives and work of the most prominent French composers. In this article he suggests the nature of their methods of composition. Excerpts of THE ETUDE.]

With Chabrier, impetuous expression and bold harmony went hand in hand, with an immediate change of standpoint. Ex. 4, 5.

TECHNICAL AND EXPRESSIVE ADVANCES.

While the conservative group, comprising Lalou, Godard and Saint-Saëns, did much to foster interest in instrumental music, the sentiment of their music is too often insipid, and their harmony, while piquant, is conventional. Ex. 1, 2.

BOUREE FANTASQUE - Chabrier.



MAZURKA - Godard.



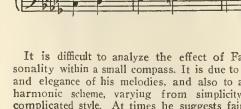
PRELUDE, "THE DELUGE" - Saint-Saëns.



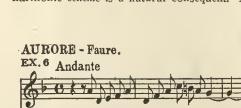
ESPAÑA - Chabrier.



LE SECRET - Faure.



AURORE - Faure.



If Brusset and Charpentier have enlarged the scope of modern French music by their realistic and socialistic operas, respectively, it is impossible to suggest their individuality within a short space. Neither is especially significant or novel harmonically, it is through the frank assertion of a dramatic personality that they have benefitted French music.

On the other hand, César Franck possessed a harmonic idiom of his own, the natural complement of his style, an expressive modism, colored by modulations at once free and logical. It is difficult to over-emphasize the loftiness and purity of his musical thought; the profundity and depth of his style are in marked contrast to that of his conservative contemporaries. Ex. 7, 8, 9.

ARIA - César Franck.



While d'Indy owes much to Franck structurally, and in the few details of style, he differs from him in the substance of his music, and especially in his harmonic idiom. D'Indy is not a mystic, though he possesses an austere poetry and moments of great emotional vitality. His most characteristic qualities are: strong part writing, an extension of harmonic freedom, which, however, is always controlled by coherence and logic, fondness for passing modulations, suggestion of modal harmony and a use of augmented chords suggesting the whole-tone scale. Ex. 10, 11.

FESTIVAL, Act II - d'Indy.



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SLOW MOVEMENT, SYMPHONY IN B♭ - d'Indy.
Moderately lent.

LA SOIREE DANS GRENADE - Debussy.
EX. 11 Tempo rubato
 etc.

ARIANE ET BARBE BLEUE, Act II - Dukas.
EX. 12 Lent.
 etc.

Dukas, an assimilative type of composer, is at once reactionary and modern in his harmonic taste and his style. EX. 20.

POISSONS D'OR - Debussy.
EX. 14 etc.

SLOW MOVEMENT, PIANO SONATA - Dukas.
EX. 19 p. express etc.
 etc.

IBERIA - Debussy.
Sans rigueur
EX. 15 pp expressed penetra etc.

ALBORADA DEL GRACIOSO - Ravel.
EX. 16 etc.

From the general standpoint of substance, it must be noted that the evolution of modern French music has been due to the combined exertions of a group of fearless characters whose compelling purpose was to arrive at truth of expression. It was not a campaign guided by theorist experts counselling revolution. It was a spontaneous and gradual revealing of material and spiritual new departures in art expression which significance is best attested by a world-wide uniting. Through the mingled impetuosity of Chabrier, the glamor of Faure's atmospheric songs, the seraphic moods of Franck's music, the glittering splendor of d'Indy's second symphony and *Fervaal*, in *Louise, Pelleas et Melisande*, *Daphnis et Chloe*, *The Sorcerer's Apprentice*, and a dozen other works, is found the most comprehensive answer to the question as to what the world has gained through the rise of a new school of French music.

CHARACTERISTIC WORKS.

CHABRIER: *Habanera* (transcription) *Bourrée fantaisie*.

FAURE: *Twenty Songs* (Second Collection), *Spinning Song* (Transcribed by Corlat) from Incidental Music to *Pelleas et Melisande*.

FRANCK: *Prelude, Aria and Finale*.

DINDY: *Poem of the Mountains*.

DUKAS: *Suite Bergamasque, Estampes, Preludes* (First Book).

RAVEL: *Foxon for a Dead Child, Sentimental and Noble Waltzes, Mother Goose* (Four-hand Pieces).

DUKAS: *The Sorcerer's Apprentice* (Four-hand arrangement of Orchestral Scherzo).

CLAIR DE LUNE - Debussy.

Andante tres expressif

EX. 12 pp con sforzando etc.

DAPHNIS AND CHLOE - Ravel.
Lent PP
EX. 17 etc.

THE ETUDE

Pianoforte Technic of the Past, Present and Future

By OSCAR BERINGER

Professor of Pianoforte at the Royal Academy of Music, London, England

EDITOR'S NOTE.—Oscar Beringer was born at Furth am Wald, Germany, in 1844. Owing to political difficulties his father emigrated to America, where he died when his son was only five years old. The little pianist was taught at first by an elder sister, and made such remarkable progress that he was soon invited to play before the Crown Prince when he was fifteen years of age. Then he went to Leipzig, Berlin, and Paris, and studied under Liszt, Moscheles, later he went to Berlin to receive lessons from Tausig, Elbert and Weismann. When he was twenty-five he became a professor of piano playing at the Royal Conservatory of Schule des Höhern Clavierspiels in Berlin. In 1875 he founded the Royal Conservatory of Pianoforte Playing in London. Later he was appointed a Professor and then one of the managers of the Royal Academy of Music, and also became a teacher of piano playing for pianoforte and also has attained wide renown in England and America. He is a man of great energy, and however, that Mr. Beringer is most distinguished and we have no hesitancy in terming the following articles one of the best in the field of musical criticism and of printing. Among his pupils who have won fame may be mentioned the noted English pianist virtuoso, Miss Katharine Godson.

The extraordinary improvement in pianoforte playing made during the last fifty or sixty years is to a great extent attributable to the more scientific and physiological treatment in the teaching of technique; that is to say, the rational development of the muscles of the fingers, hands and arms, to make them respond to all the necessary movements required for pianoforte playing, not only as regards velocity of movement but also those relating to the control of tone and touch. To Louis Pleyel we are indebted for the first comprehensive work on this subject on more modern lines. He was it who insisted on absolute looseness of wrist and arm. Clementi, Kalkbrenner, Cramer and Moscheles, the great pianists of their day, all insisted on hands and arms being held in an iron-bound rigid condition. I have a vivid recollection of Moscheles' criticism of my playing of the last movement of Mendelssohn's D Minor Concerto as being spoilt by playing with loose wrists and arms.

HOW PLAIDY TAUGHT.

In the Conservatorium at Leipzig, in the sixties of the last century, the teaching of technique, except through the medium of études, was "non est." Plaidy had left the Conservatorium. I feel that something was wrong "in the state of Denmark," and in consequence I obtained a table of private lessons from him. I feel grateful to him, even now, for the new road to which he opened the gate for me. The main improvements in his teaching consisted of the following points:

- Absolute looseness of arms and hands, with the tension of the fingers well bent.

- The centre of gravity leaning towards the thumb, especially in five finger exercises, thus initiating what Matthew Weitzman calls "the Plaidy curve."

- That in legato playing the keys should not be hit, but pressure should be used. Curiously, however, he insisted that the full pressure should be retained until the next key was depressed, not realizing that the continuance of this pressure after tone production was a total waste of energy and led also to the contraction of the muscles.

- He advocated the transposition, especially of five finger exercises and transpose into all keys, using the C major fingering throughout. He thus initiated the modern fingering which Tausig so strongly advocated and amplified later on.

A work which appeared about this time, Thalberg's, *The Art of Singing Applied to the Pianoforte*, had also considerable influence in the improvement of tone production, especially in regard to cantabile playing. Thalberg's compositions are now almost forgotten, and deservedly so, but were of great technical and artistic value, but the impression of his playing can never be forgotten by those who had the good luck to hear his wonderful touch and brilliant technique. In the pre-

face of his work on *The Art of Singing Applied to the Pianoforte*, he says:—"One of the first conditions for obtaining breadth of execution as well as pleasing sonority and great variety in the production of sound is to lay aside all stiffness. It is therefore indispensable for the player to possess as much suppleness and as many inflexions in the forearm, the wrist and the fingers, as the skillful singer possesses in his voice. In broad, noble and dramatic songs we must sing from the chest, similarly as the singer does; great deal from the piano and draw from it all the warmth and energy by striking the keys but by playing on them from a very short distance by pushing them down, by pressing them with vigor, energy and warmth. In simple, sweet and graceful melodies, we must, so to speak, knead the piano, treat it with a hand without bones and fingers of velvet. In this case the keys ought to be felt rather than struck." This extract, copied from a work written close upon seventy years ago, shows how advanced were the ideas and thoughts upon this most essential feature of pianoforte playing.

Having heard most enthusiastic accounts of the marvellous technique and almost diabolical accuracy of Carl Tausig's pianoforte playing, I bided me by Berlin in 1869. RUBINSTEIN AND VON BÜLOW.

Bülow, on the last occasion when he heard Tausig play, said to him: "You have become unapproachably great, my dear friend. Unfailing as is your admiration of your gigantic talent has always been, I never believed it possible that I should one day esteem you as highly as I did Joachim, when I heard him play the Beethoven Concerto. Every note you play is golden, the quintessence of musical feeling."

The testimony of such eminent authorities and my own personal observations abundantly prove to me that technically Tausig stood head and shoulders above any of his contemporaries. I had the great good fortune to hear Rubinstein and Bülow, during my stay in Berlin, and thus was able to compare the performances of the three great giants of pianism at that time. While Rubinstein with his *claw* and often bare hairy fire would sweep you clean off your legs during his performances, yet when one began to analyze his playing in cooler blood, one could not forget the many wondrous notes he had created by his playing.

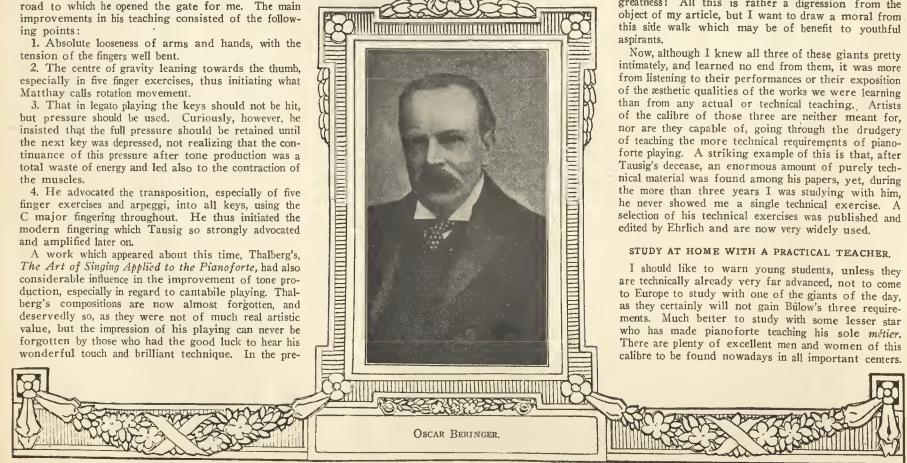
Bülow, with his keen metaphysical intellect, always analyzing and working out every composition he played down to the most minute details, went into the opposite extreme, and marred the effect of the whole often by this minute detailing.

Tausig neither went to the one extreme nor the other; while his playing was full of fire, he never lost the grace of a true artist, never forgot the effect of the whole in working out a piece of music, sometimes effected his individuality too much in some effort to realize nothing but the composer's ideas, but in private "ye gods, how he did play!" On the last day of my stay in Berlin I marvelled as much at his playing as I did on the first. Surely an absolute proof of his greatness! All this is rather a digression from the object of my article, but I want to draw a moral from this side walk which may be of benefit to youthful aspirants.

As though I knew all three of these giants pretty intimately, and learned no end from them, I can now only do justice to their performances or their exposition of the aesthetic qualities of the works we were learning than from any actual or technical teaching. Artists of the calibre of those three are neither meant for, nor are they capable of, going through the drudgery of teaching the more technical requirements of pianoforte playing. A striking example of this is that, after Tausig's death, an enormous amount of purely technical material was found among his papers, yet, during the more than three years I was studying with him, he never showed me a single technical exercise. A selection of his technical exercises was published and edited by Ehrlich and are now very widely used.

STUDY AT HOME WITH A PRACTICAL TEACHER.

I should like to warn young students, unless they are technically already very far advanced, not to come to Europe to study with one of the giants of the day, as they certainly will not gain Bülow's three requirements. Much better to study with some lesser star who has made pianoforte teaching his sole *métier*. There are plenty of excellent men and women of this calibre to be found nowadays in all important centers.



OSCAR BERINGER.

THE ETUDE

Tausig said himself, "I am not here to teach five-finger exercises and scales. If you want that, go to some conservatory, do not come to me." Another reason for my warning lies in the fact that a stupendous technique like Tausig's must, to a great extent, have been born. In asking him one day how he had acquired his marvelous octave playing, he said, "I do not know. I have always been able to play octaves. I have never made a special study of them." Now, it is manifestly impossible to teach anything really well unless one has gone through the mill oneself, and they must not—not, at least, in the way that ordinary masters must if they want to become efficient.

PRODUCING VARIED TONE QUALITY.

The greatest achievement in regard to technique in the seventies was the gradual perception that it was possible not only to produce a loud and a soft, or a long and a short tone, but also different kinds of tones in the same impromptu playing of those days. Teachers sprang up like albatrosses of the globe, who wrote, lectured and fought each other in private and in public, each trying to prove his pet theory and annihilate those of his adversaries. The fight is going on merely still. In a book published only a few years ago, the author maintains that you can only produce soft and loud and short and long tones, while another one states that it is manifestly impossible to produce 42 different qualities of tone.

Space will only allow me to name a few of the most prominent men who took up the cudgels. I will take them more or less in chronological order.

Dr. Adolph Kullak, in his "Aesthetic of Pianoforte Playing," published in 1876, was the first to speak of the "fall of the finger," which phrase inevitably implies that there is something to be gained by letting go of the fingers when the uncontrolled fall of the fingers would not be heavy enough to produce a tone. Kullak further insists upon looseness of wrist, and finger-pressure in pianoforte playing. Germer, in his book on Tone-Production, holds to the old system of finger-work, or rather over-work, but, with it, he advocates a loose arm. To Deppé is due great credit for being the first to go in systematically for the loosened arm, and in consequence he has been much more successful in advancing to realize the proper use of arm-weight in playing. Caland, a pupil of Deppé, went further than her master. She fully recognized the necessity of using the upper arm and shoulder arm back. I will quote a few sentences from her book, which is called *Aesthetic Piano-playing*: "The hand must first of all be relaxed—must be quiet from the beginning weight of the hand. The hand must light as a feather. The hand will be light only when it is carried instead of carrying itself, over the keyboard. The lightness and freedom thus imparted to the hand is effected through the agency of the shoulder and arm muscles." In 1881 Du Bois Raymond, in the epoch-making lecture he gave in Berlin upon the physiology of the muscles and their relation to the movements of the hand, gave a fresh and well-founded impulse to this quest for the best means scientifically of tone-production.

Since that date book after book has appeared on the subject. Their authors include Marie Jaell, many of whose conclusions are, to my mind, quite erroneous; Söchting, whose system is an amplification of Deppé's, and a host of others.

LESCHETZKY ON TOUCH.

The soundness of Leschetzky upon the touch question, although he himself has not written a book upon it, has been established not only by the admirable playing of his pupils, whose touch and tone-production are unexceptionable, but also by the writings of two of his disciples, Marie Urschuld and Malvina Bree, who, in their book on the Leschetzky method, has a chapter on Canabile playing, in which she strongly urges that the weight should be released, and the pressure on the key relaxed, immediately after tone-production, a point upon which Leschetzky himself lays stress.

Two important works by English authors have recently seen the light. They are Townsend's *Balance of Arm in Piano-Technique*, published in 1903, and *The Art of Touch*, by Tobias Matthay.

Now come to the two latest books upon the subject, both of them German. *Wohltemperirte Klaviertüne*, in which summaries, from the musician's point of view, all that has been said hitherto with regard to touch, and *The Physiological Mistakes in Pianoforte-playing, and How to Correct Them*, by Dr. Steinhausen, an eminent German

surgeon. This latter is, in my opinion, by far the most important work upon technique, from the physiological point of view, that has appeared up to the present day.

The gist of these successive efforts to systematize and effect a varied tone-production, seems to me to be contained in the following rule:

1. Avoid all stiffness in the joints, fingers, wrists, elbows and shoulders.

2. Avoid the over-practice of any one particular movement, especially those affecting the weak finger muscles. (It was the neglect of this precaution that led to the injuring, and in some cases, the permanent lameness of the hand.) This is what is so prevalent among piano students a few years ago.

3. Discontinue pressure immediately after tone-production. Continued pressure means unnecessary fatigue.

4. Use arm weight and finger pressure for cantabile-playing, the fingers remaining on the surface of the keys during intonation. Use the weight of the whole arm to regulate the amount of weight according to the quantity of tone produced.

5. In piano work, hold the arm higher than the hand, to allow the hand to fall from the wrist on to the keys. Do not throw the hand back above the level of the arm after tone-production.

These, I think, are the most essential points in the pianoforte technique of the present day.

A great saving of time has been effected by the elimination of the unnecessary quantity of studies the unfortunate young student had to plough through formerly.

We now use technical exercises instead, and studies are, or ought to be, used only as a means of testing the technique already acquired, not as the one and only means of acquiring it.

One hour's conscientious practice of purely technical exercises is world any amount of study work.

So much for the technique of to-day, but what of the future? I do not much like the role of a prophet, but the reader must take my remarks for what she or he thinks them worth.

ADVANCES IN THE ART.

On looking back once more, I find that Tausig in his few compositions certainly initiated a new kind of pianoforte technique. In his studies Op. 1, in his transcriptions, notably in the Arabesques in Weber's *Intrada to Dance* he invented quite new and very beautiful decorations. In the Strauss *Valses Caprices* he introduces his decorations with the melody, and makes use of all sorts of polyphonic devices, such as canon imitations, etc.

Godowsky who stepped into his footsteps, becomes still more complicated in his arrangements. I need only call attention to the over-solver arrangement of Chopin's Etudes, where he plays two, and even three, studies together. Max Reger, another of the moderns of the moment, also follows in the same path, and continues the trend, finding tendencies of the present day compositions, which lean again towards what Parry calls the horizontal (polyphonic) in contradistinction to the perpendicular (homophonic), as regards pianoforte-technique, that Bach, the fountain head of this school, will, at long last, come into his own, and his immense worth and importance, even from a purely technical point of view, will be fully recognized. He will, no doubt, be the daily bread of the pianoforte student of the near future. I wonder if this will eventually lead to the appearance of another genius like Bach? A Bach who will make use of all modern harmonic progressions and devices. May kind Heaven grant it!

One word more in regard to the modern French School, the teacher requiring of which, from a technical point of view, seems to me to be a capital idea—the so-called soft pedal (tumendo) and a soft duster to move the keys with, alternately the white and black ones. This would be found of great use in producing "atmosphere." Oh! for another Schubert! Let us hope we shall not only have another Bach, but also another Schubert, and then music, the heavenly maid, will throw off her present hampering hobble skirt and will again appear in her perfect form and beauty, natural and unadorned, and will fulfil her glorious mission of leading mankind to ever higher and higher heights.

Two important works by English authors have recently seen the light. They are Townsend's *Balance of Arm in Piano-Technique*, published in 1903, and *The Art of Touch*, by Tobias Matthay.

Do not seek for mere dexterity in playing. Do not make your guest solely for bravura. Rather, seek to bring out the impression, which the composer had in mind. Anything over and above this is a caricature.—ROBERT SCHUMANN.

EAR-TRAINING FOR YOUNG PIANISTS.

BY S. HARRISON LOWTELL.

A WELL-KNOWN psychologist has said, "As in the case of the eye, so with the ear—the proper use of it must be learned." The child has everything to learn that relates to the vast world of sounds. The adult also has much to learn, for it is true of all of us that "having ears we hear not." This statement applies less, of course, to musicians than to the ordinary run of humanity, but even among musical people, good ear-training is far from common. Most of all musicians, pianists are probably the worst equipped.

The reason for this is simple. The violinist,

the flute-player, the cornetist—each of these artists is obliged to turn his instrument a given pitch before beginning to play.

In the case of the violinist, especially, is the ear trained to perfection, for the violinist has to "make" every tone he produces, and the slightest deviation of his left-hand fingers from the proper place will throw him off pitch. His only way of telling where his fingers are on the right spot is by judging of his ear.

The pianist has a much difficultly to contend with.

His tones are ready-made for him. All he has to do is to train his fingers to hit the right notes, and it would be the slightest difference, so far as playing in tune is concerned, if he were absolutely tone-deaf. The consequence is that many pianists have very little sense of pitch, or even of tonal beauty. Nothing else can explain the amazing worship of mere digital dexterity which is characteristic of many modern piano enthusiasts.

The first thing in piano playing is the training of the eye. The beginner must learn the name and position of each key on the piano. As a rule the beginner is taught the white keys only. This is wholly insufficient. Inasmuch as the groups of two and three black keys are landmarks to guide the eye and the finger in finding the white keys, their properties as regards raising and lowering the tones of the white keys must be learned at once.

The keyboard is composed of semitones throughout; therefore, the next key to the right of C is C-sharp (D-flat). The next to D is D-sharp (E-flat), and finally F-A-sharp (B-flat). The youngest child quickly learns the modification of the names and pitch of the white keys by using the black keys. This extra trouble is taken simply in order that the pupil may be drilled upon the exact intervals and the differences of pitch as the artist does in the terms of major and minors.

The eye having been trained, we must now turn our attention to the ear. It is obviously unnecessary for children to tune the piano every time they play—even if they could do it—but a good substitute would afford excellent training could be found in a cheap mandolin.

This instrument, like the piano, has two wire strings tuned to union. The teacher could put one of these strings out of union and then invite his pupil to determine the pitch of its fellow. Not only would the child learn something from this experience, but the teacher would gain a great deal from his pupil's possibilities.

If the tone has been flattened—which is better for the instrument—the chances are the pupil will pass beyond the proper pitch without realizing that union has been reached. The teacher must watch for this emergency so that the wire does not snap. It is most likely that the child will learn to get union at the very first attempt unless he has a naturally accurate sense of pitch. He must be taught to listen for the "beats" which occur when two strings are not nearly alike but not quite. After the student has been taught to tune union tones other intervals can be tried—the octave, fifths, fourths, etc., for all of which purposes the humble mandolin is well suited.

When the student has carried his ear-training to the extent of being able to tune any required interval other than the octave, provided with two piano wires, let the teacher be seated at one instrument and play a note. Then let him ask the pupil to name the tone or else play it on the other piano. At first embarrassment or diffidence will hinder the student's precision, but after a moment or so he will become accustomed to the novel procedure and be able to name the notes with comparatively few mistakes.

When a single tone can be named, the teacher can pass on to the naming of two tones played simultaneously. By this time also the student has become familiar with notation and can write out the tones played on the piano. He should also be taught to write little melodies from dictation.

THE ETUDE

Getting a Start in the Concert Field

BY JAMES FRANCIS COOKE

AFTER the years of study, the "ages" of practice and the "lions" of hope, the student finds that all he wishes to become a tower in the concert field is the work is still ahead of him. An organization, backed by a number of the wealthy and influential people of New York City, known as the Music League of America (with headquarters in Aeolian Hall), proposes to step in here and help the struggling young artist in securing engagements if he proves worthy of having engagements. The league "seeks no financial support," but "is satisfied to become ultimately self-supporting." Its secondary aim is that of helping connecting committees in various worthless cities without being importunate, and that some feel to be aggressive agents with a necessary interest in selling talent—and in many cases talent with merely a "printer's ink" reputation. The need for reliable agents is obvious to all, and many agents have won honorable names for themselves.

The Music League of America is evidently a semi-philanthropic enterprise, a kind of idealized concert bureau. The success of the undertaking will not depend upon finding famous artists, but upon finding rich people with fine tastes, but upon the men and women selected to carry on the plan. Business is something for which even the generous motives of Mrs. Havemeyer and her associates cannot be substituted. A fortunate outcome of the project will depend upon whether there is another Pond, Redpath or "Olfsohn at the helm."

MARKETING MUSICAL TALENT.

Selling musical talent to the public is, considered from a business standpoint, not so very different from the selling of shoes or baking powder. Only the commodity and the customers are different. Thus the manufacturer of shoes or baking powder is not concerned with the musical public, but the musical public is the world over only a small proportion of the talent for sale. The rest is bought by the general public, which must be kept in touch with the artist's accomplishments. In other words, it must know the artist by reputation, as it is no more likely to buy tickets for his concert if he is unknown than it would patronize an unknown manufacturer's article. The name of Melba, Padmore, and Yvonne are, however, known to the public at large.

The musical public, in the world over, buys only "doldrums" than all the newspaper puff-puff printed. Flesch was a master artist who had earned his reputation with his fiddle instead of his check book. Advertising money spent on Flesch, backed up by his manifest ability in pleasing audiences, would be well invested. In the other case we have in mind, it might have been better if the young artist had done his advertising after he had secured his experience rather than before.

Another case is that of Carl Flesch who, with very little newspaper heralding, came to America last year and leaped into fame in a night. Violinists said to each other, "He is really and truly a master of his instrument." That kind of advertising is a frightful waste. The performer must, in all cases, be ready to make good his name of a violinist or conductor, and to have it reverberated far beyond his talent as an artist. Worthy people interested in him, literally threw away fortunes to make him popular. Yet he was received everywhere as the immature artist he really was. His "printer's ink" reputation was built upon the quicksand of mediocrity.

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The writer often wonders whether our artists are not too impatient. Do not many of them expect their returns from the public before they are really entitled to them? Should they not work longer and harder before they foist themselves upon the critics and the audiences? Unless the artist is really worthy, advertising is a frightful waste. The performer must, in all cases, be ready to make good his name of a violinist or conductor, and to have it reverberated far beyond his talent as an artist. Worthy people interested in him, literally threw away fortunes to make him popular. Yet he was received everywhere as the immature artist he really was. His "printer's ink" reputation was built upon the quicksand of mediocrity.

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The Goit Lyceum Bureau, Cleveland. The White Entertainment Bureau, Boston. The Mutual Lyceum Bureau, Chicago. The Alhambra Lyceum Bureau, Atlanta.

The Dixie Lyceum Bureau, Dallas. The Empire Lyceum Bureau, Boston and Portland, O. J. B. Pond Lyceum Bureau, New York. Porter Lyceum Association, Minneapolis. Redpath Lyceum Bureau, Chicago. (This bureau was founded in 1868, and has managed celebrated musical artists.)

Midland Lyceum Bureau, Des Moines, Ia. Century Lyceum Bureau, Chicago.

The musical concert bureaus, as I have intimated, deal only with artists of renown. In the case of some bureaus new artists are accepted on their lists only when the newcomer sees fit to pay down a substantial advance fee to cover the cost of exploitation and the agent's time and services. Knowing as much as I do of the cost of advertising, I would say before the public I see some justice in this fee, although in some cases it may range from \$1,000 to \$2,000 for the first year, depending upon the salability of the young artist's talent. This fee may, in many instances, be regarded as money thrown upon a gaming table. Even the manager, filled with enthusiasm about the artist, cannot be sure that he is right. Most managers are anxious to do the right thing, because if the artist is successful, the manager will be accordingly rewarded by future engagements.

CONCERT BUREAUS.

Among the best-known concert bureaus in New York are the following: Louder C. Charlton, Carnegie Hall, New York. M. H. Hanson, 437 Fifth Avenue, New York. R. J. Johnston, Broadway and Forty-first Street, New York.

THE ETUDE

SELECTING THE RIGHT INSTRUCTION BOOK.

BY T. L. RICKABY.

Hansel & Jones, Aeolian Hall, New York.
Wolfsom Concert Bureau, 1 West Thirty-fourth Street, New York.

Walter Anderson, 5 West Fifty-seventh Street, New York.

Marc Lagren, 500 Fifth Avenue, New York.

G. D. Richardson, Arbuckle Building, Brooklyn.

Antonia Sawyer, 1425 Broadway, New York.

Many of these managers lay great stress upon the importance of a European reputation, but this is becoming less and less important as our American musical public becomes better informed and more willing to be directed by artists who have done well in the place of older artists from our own country.

The other alternatives for the young artist are the Music League, which may be addressed through H. E. Potter, Business Representative, Aeolian Hall, Forty-second Street, New York; and the young artist's own initiative in making a beginning for himself. This, according to one of the most capable New York managers, can be done by writing to any man willing to engage him, obtainable, regardless of price, under the nucleus of a local reputation brings enough returns to broaden the artist's area of opportunity. This way is long and slow, but it was the way in which Bach, Beethoven, Haydn and Mozart proceeded. It belonged to an older and slower civilization, but even now it may be tried by the musician who has no other course. Success is not guaranteed, but the young man, as in the case of Yvonne de Tréville,

[A detailed resume of the other phases of the question of making a start as a concert artist is given in the introductory chapters of *Great Pianists on Piano Playing* by James Francis Cooke.]

CORRECTING THE STIFF WRIST.

BY HAZEL VICTORIA GOODWIN.

TELL the pupil who has a stiff wrist to "relax the muscles" and note what difficult work he will make of it. Tell him to move his strokes more easily and more and more rapidly and he will observe a quite different effect. The effects of the quick stroke are quite different from those of the slow stroke.

It is difficult to conceive of the manner in which a quick, quick action differs from the slow ponderous action. But there is a difference, nevertheless. Hang a bag of some size filled with iron filings from the ceiling so that it hangs straight. Underneath the bag hang a string of the same size. If the experimenter is properly performed a short, sharp, quick tug on the lower string will snap it underneath the bag, whereas a long, slow, heavy pull is likely to snap it above the bag.

In piano-playing all the effects of a *quick stroke* are on the object struck, the key. All the energy given for the stroke used to advantage. Practically every bit of force is downward, causing the key to downward to produce the tone.

Such is not the case, though, with the energy of the sluggish stroke. Only part of its energy goes toward depressing the key, while the rest of it acts back upon the hand. This reaction is what causes the trouble, the tightening. Because of it, one of two things must happen. Either the hand begins to move out of place, or the fingers begin an endeavor to counteract the displacement; they become rigid in order to hold the hand and arm quiet in spite of the reaction. And thus is caused the world-renowned stiff wrist.

The cure is by no means easily effected. We are not endowed with so discriminating a power. We are not conscious of the need of a weight (aversion), of a sense of balance, of a sense of equilibrium, just as we are not conscious of a weight, for instance, in the center of a four inches per second or sixteen inches per second. We cannot judge, but we can educate the fingers to judge. A sense of volition and appropriation may be stimulated the fingers themselves.

One way of doing this is to allow the fingers to become conscious of themselves, of their weight (aversion), of their balance, of their equilibrium. Just as each one becomes conscious, not only of its own weight but also of the nearness of its respective key, till the desire to effect, economically, a depression of that key awakens. At first, it will be noticed, the finger will toss itself upwards preparatory to striking, but it is toward toss will decrease as experience increases. As for the stiff wrist, there will be found for a decreasing of it. And if one fosters the above described digital sense the stiff wrist will never make its appearance.

FIVE-FINGER EXERCISES.

Whatever five-finger exercises are given at first should be played from memory. Should the teacher demand it necessary to give many five-finger exercises let him copy Schmidt's piano exercise, which will give all the exercises in the order of the notes. The Mason two-finger exercises, published separately, are definitely superior, however, and are worth the consideration of any teacher. Again, there is little excuse for the original studies and pieces—evidently the best—in the majority of instruction books. They are usually very poor from a musical standpoint, and scores of them would probably never have been printed at all except through the avenue offered by the instruction book. It is, of course, intended that these pieces shall break the monotony of the purely mechanical work. This consideration of a musical weight, however, when it is remembered that there is nothing incomparably better education than that which is given by teachers of eminence and published especially by writers of eminence and published especially for the learner's instruction and development, musically and technically. Songs, vocal duets and quartettes have certainly no place in a book of instruction for the piano; they merely serve as filling and have no other purpose.

The chief point to emphasize with respect to a book of elementary work for the piano is that it must be brief, requiring very little time to finish. Because it is merely a series of experiments with the pupil for the purpose of gauging the extent of such talent as he possesses, and must be laid aside for better material at as early a stage as possible. The first lessons should be given without music of any kind. The learner should have some keyboard skill before any reading is attempted. This is logical and reasonable. A child cannot think of the progression of keys, the fingering, and the names and the values of notes, all at the same time. Hence, let him, by simple basic technical exercises, attain some skill—enough that his hands feel at home to some extent at least on the keys. While this is being accomplished, a pencil and music pad should enter largely into the piano work, thus gradually educating the eye to recognize notes by name and location. In the course of time, when the printed page is placed before him, he can give proper attention to it, as he will be able to find his way round with some degree of freedom.

FIRST LESSONS.

The first lessons—and they count most for good or ill—must be devoted to the fingers and the ear rather than the eye. Let the child be taught to play something, practicing from memory. With this must be begun the development of the inner musical sense—the ear, in other words. *Music is essentially a matter of hearing, and it is an unfathomable mystery that the training of this faculty should be practically ignored by the great majority of instructors.* Books and magazines are numerous and cheap, and teachers can have no excuse for ignorance even if their teachers were remiss. To *read, mark, learn and inwardly digest* all things concerning the best and newest and most effective ways and means of beginning a child's musical education is the teacher's bounden duty and ought to be a pleasure.

It will readily be seen that if the initial lessons are given as suggested, the necessity of an instruction book grows less important. They have their place, however, and will continue to be used doubtless for some time to come. I know of no better ones than the two issued by the publisher of *THE ETUDE*, namely, "The Beginner's Book" and "First Steps in Piano Playing."

The first volume of the "graded" sets of studies that all the leading publishers issue makes a very satisfactory instruction book for pupils of mature years. This is especially true of Volume I of the "Standard Graded Course," compiled by W. S. B. Mathews. Cady's "Educator" is another valuable addition to the rapidly growing store of good works written specially with reference to the beginner in musical studies, and the theories of this justly celebrated teacher are worth serious consideration. In fact, there can be no justification for the kind of music teaching that really predominates at this time. But so long as even the better class of teachers devote their entire energies to teaching a few pieces and nothing else, referring to the student about slowly, the teacher who persistently urges on the instruction book will, after a few years, be like Iago—he will find his occupation gone. To be efficient, progressive and aggressive, the musician of the present day, besides whatever equipment he may be able to obtain from teachers and schools must make himself acquainted by all the means at his command with the best that has been said and done during the last fifteen or twenty years along pedagogical lines. These years have certainly seen an awakening in all matters relating to music teaching that really predominates at this time. But so long as even the better class of teachers devote their entire energies to teaching a few pieces and nothing else, referring to the student about slowly, the teacher who persistently urges on the instruction book will, after a few years, be like Iago—he will find his occupation gone.

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While it can hardly be said to belong to the subject of this article, yet it is so closely allied to it that it seems quite appropriate to say that many teachers fail entirely to consume too much time in accomplishing anything like satisfactory results because they often remain too long on a single piece, and especially the young teacher especially with misdirected purposes to teach too much. The human mind—and especially the child mind—can only assimilate a limited amount. Cramping can only end disastrously. One fact at a time thoroughly understood, one feature at a time completely mastered, will in due time educate, while scores of faces—misdirected, undigested, will serve merely to confuse the intellect, will bring on mental dyspepsia, and leave a pupil with hazy ideas of what he ought to know clearly.

THE ETUDE

Constant Growth in Music Study

From an interview with
MISS KATHARINE GOODSON
the distinguished English Pianist

Secured Especially for THE ETUDE by G. Mark Wilson

time I have for practice each day, I invariably divide it into different periods, varying the work to avoid monotony.

Daily practice long since became a habit with me. Now, when a day passes without my regular practice, without some recognizable advance in my professional work, I feel as though I was guilty of a kind of misdeemeanor—or perhaps I ought to say, as though I had lost something. We are all creatures of habit, and

NEVER STAND STILL.

Ever since my childhood I have had one purpose, and that is the acquisition of more and more knowledge in the art to which I have devoted myself. Every year must mean to me more understanding, more technical ability. Students make such a serious mistake in thinking that they can complete a course in this or that institution, or with this or that teacher, and then congratulate themselves upon the acquisition of a musical education. The student who fails to go on acquiring more and more efficiency cannot hope to rise very much above mediocrity.

Piano students are inclined to depend upon almost everything else except themselves. It is not infrequent that we encounter students who sit snugly back and imagine that a musical ancestry may at some future time and in some magical way bring them to fame without any effort. Of course, there are many cases where musicians are able to trace their ancestry somewhat, and this may be a factor in the art of a technical proficiency. But in the majority of cases ancestry has little to do with the matter. My parents were not musically inclined, nor were those of Mr. Hinton, my husband. Musical environment is far more important than ancestry, but most of all the pupil's own determination to use every rightful means to get ahead through work and thought is the thing which insures progress to the talented in music.

SYSTEM IN PRACTICE.

There are those who contend against system in practice. Practice is the business of acquiring a technic, and any business, in order to bring good results, must be systematic. After the technic is acquired the more artistic task of thinking or determining the interpretative points is in line for study. First of all, however, one must make the fingers, arms and hands capable. And in all forms of practice, the first thing to be done must be the foundation. I customarily divide my practice time into one or more periods, usually two. The first, let us say, may be given to technic, and here subdivisions are desirable. There is no hard and fast rule that one may follow, but common sense would suggest light exercises at first until the muscles become more and more elastic with use. Violent exercises at the start of practice may be advisable for the virtuoso, but hardly for the novice. In fact, the time allotted to interpretation one section may be devoted to pieces that have been previously studied, and the other subdivision to sections of a new piece demanding special study.

DAIRY DEVELOPMENT OF TONE QUALITY.

The study of the art of producing beautiful tones at the piano is one which is postponed entirely too long. With the earliest work at the keyboard the teacher can at least suggest to the pupil the desirability for listening to every tone—the need to avoid harsh, uneven, jarring tones. For this reason artistic little pieces in which tonal effects are required seem very desirable. Teachers should make an effort to keep a list of pieces of all kinds, so that just the right piece to awaken the popular musical spirit may be given at the right time.

A fine tone study the study of control of the arm and fingers, the study of the hand, the study of the leg, etc., are all interrelated. These two subjects are not so intimately connected that one can not possess one without the other. Control means first of all mental grasp, a clear, kind picture of what is to be done, and then the long, patient rehearsal of each passage with the mind intensely fixed upon it until an ideal performance is realized. Even after this ideal is attained much

when the practice habit is fastened upon anyone it is usually a custom that goes on the end.

STARTING PRACTICE RIGHT.

A great deal depends upon how you approach your practice period. If you are in the least vacillating, or if you are indeterminate, make up your mind that you are going to waste your time. Make a little plan of what you propose doing and then follow it out.

Practice with assurance—do all your work confidently. Don't practice with less than mastery in view—make yourself aware of what you are doing, and don't let it be known that you are practicing upon some passage so far beyond your ability. Whether it be a simple scale or a complicated Brahms Concerto, much depends upon your own common sense and judgment in treating it.

Everything you do, do confidently. Timidity and nervousness in practice mean timidity and nervousness on the concert platform. If, for instance, you find yourself putting down notes lightly before striking, endeavor to stop such a habit as you have been guilty of that atrocious custom of keeping the low pedal (clamper pedal) in order to conceal inaccuracies, cease at once, and use the pedal only as it should be used to produce artistic effects. Some pupils, however, have temperamental characteristics—or rather life habits, if you wish—that make anything like systematic practice impossible.

Such people would find themselves unable to do very much in any branch of artistic work. Unfortunately great talent is often accompanied by slip-shod life habits.

more repetition may be necessary in order to fix it, as it were, so that the interpreter can be sure that his fingers will be ready at all times to obey his brain without any of the unfortunate slips which make the careless performer. After all, technic is nothing more than a very susceptible mechanism under the control of the mind, so that the least mental suggestion will affect it. The pianist may be a good operator, but unless he is repeatly given opportunities to do his best, he may never be a good operator—but unless he is repeatly given opportunities to do his best, he may never be a good operator. The pianist, young or old, should take a reasonable pride in possessing the finest technical machine he can possibly procure, precisely as the skilled mechanic will spared no expense to secure a machine of the highest possible finish. But the technical machine is at best nothing more than a machine and without the broader study of artistic interpretation is more or less worthless.

CULTIVATING EXPRESSION IN PLAYING.

The term "expression in playing" is frequently employed, and students of limited experience are always clamoring for some means of studying "expression." After one has mastered all the higher technical details pertaining to dynamics, pedaling, phrasing, etc., is there anything which can properly be set apart and labeled as the study of expression? If the pianist—student means that he must first of all have something to express, then there comes the question of how to express it. Rich life, experience, accumulation of new delightful pictures, travel, wide reading of the great books of all countries, and most of all for the musician, attendance at a vast number of concerts and recitals by leading artists—all these things give the music student a wholly different and very lofty outlook upon his art, so that his playing cannot fail to have more meaning. The pianist becomes a more intelligent, more highly emotionalized being and everything he has to say through his music takes on a new and broader interest to more and more people.

STARTING PRACTICE RIGHT.

A great deal depends upon how you approach your practice period. If you are in the least vacillating, or if you are indeterminate, make up your mind that you are going to waste your time. Make a little plan of what you propose doing and then follow it out. Practice with assurance—do all your work confidently. Don't practice with less than mastery in view—make yourself aware of what you are doing, and don't let it be known that you are practicing upon some passage so far beyond your ability. Whether it be a simple scale or a complicated Brahms Concerto, much depends upon your own common sense and judgment in treating it.

Nervousness in practice mean timidity and nervousness on the concert platform. If, for instance, you find yourself putting down notes lightly before striking, endeavor to stop such a habit as you have been guilty of that atrocious custom of keeping the low pedal (clamper pedal) in order to conceal inaccuracies, cease at once, and use the pedal only as it should be used to produce artistic effects. Some pupils, however, have temperamental characteristics—or rather life habits, if you wish—that make anything like systematic practice impossible. Such people would find themselves unable to do very much in any branch of artistic work. Unfortunately great talent is often accompanied by slip-shod life habits.



THE ETUDE

LIGHTER MUSIC SUITABLE FOR OUTDOORS.

AETHERIUM—*Sun Shower; Morris Dance.*

BENELI—*By Moonlight; In the Gondola.*

BOROWSKI—*Dance Rustique.*

BRACHTER—*One Where the Blue Bells Ring (Two-Part Chorus).*

CADAMUS—*Lilacs (Song).*

DUCHESS—*Hora Sacra! the Moonlight Sleeps.*

ENGELMANN—*Apple Blossoms; Over Hill and Dale.*

FORMAN—*Pond Lilies (Two-Part Chorus).*

HOLLAENDER—*Spring Song.*

KOELLING—*The Fountain.*

LAVALLEE—*The Butterfly.*

MARTIN—*Wood Nymphs.*

MORRISON—*Golden Meadow.*

PARKER—*Roving (Song); Spirit of Spring (Song); What the Night Brings (Song).*

REINHOLD—*Circle Dance.*

REINHOLD—*In the Rose Garden.*

RENARD—*Iris.*

RHENBERGER—*The Chase.*

ROGERS—*Elves; Giants.*

ROTLEUDER—*Summer Idyl.*

SCHNECKER—*Twilight Idyls; On the Hillside.*

SCRYTE—*Masked Garden Festival (Suite for Four Hands).*

SMITH W. L.—*Bubbling Brook; Laughing Waters; Pattering Prints.*

SPARRELL—*Circle Dance.*

SPRINGER—*Bubbling Spring.*

STANLEY—*Magnolia.*

STERE—*To a Roschd.*

STONE—*Under the Leaves.*

WACHS—*March of the Flower Girls; Myrtles; Shower of Stars.*

WENZEL—*Softly Sings the Brooklet.*

WILLIAMS, F. A.—*On the Lake.*

WOLLENHAUPT—*Whispering Wind.*

THE JOY OF BEING SYSTEMATIC.

BY THOMAS TAPPER.

The unsystematic pupil is an irritation to the teacher, but more so than is the unsystematic teacher an irritation to herself. Example being a worthy precept, let us study an instance of system to ascertain if it contains anything worth while for us.

We will refer to him as Mr. Jepson, piano teacher, well-prepared, fully alive, not in any sense a bore; in short, a gentleman, a good citizen and a credit to his profession.

After a number of years of piano teaching, "Mr. Jepson" began to suspect that, as he expressed it, "good things were getting away from him." He referred to the fact that a large amount of new teaching material was difficult to keep track of, and yet much of it is so excellent that he could not afford to risk overlooking it. So he devised a catalogue system, on cards, one card to a title. On these he entered composer, title, grade, and in music notation the characteristic rhythm of the work. Below these items were added in a line or two the essentially practical teaching purposes to which the composition could be put. For instance:

Passage work.

Scales.

Arpeggios.

McLoyd (right or left hand, or both).

Octaves, and so on.

Then he brought together all cards of one grade, so that he had a practical and tried-out list of pieces for all grades from the first. While published lists of pieces by grades are valuable, skillful teacher soon comes to appreciate the practicality of his own list, for his work has been tested in concentration by several pupils, and thus each piece gains an individual estimate that it could not possess otherwise.

From this list, which is constantly increasing, Mr. Jepson makes his assignment of work to his pupils. Of every piece listed he keeps one copy (of the music itself). It is his custom to return the copy to the student he is to practice. This, in the case of specially edited works, is desirable. If, after considerable test of a piece—say, for third grade—it does not prove as valuable in practice as it promised, it is eliminated and a new work is sought to replace it.

GOOD BUSINESS JUDGMENT.

All this may strike the average teacher as finicky and old-maidish. As a matter of fact, it is just ordinary good business judgment; the very thing that is done in offices and business houses. It may, of course, seem horrid to associate the art of music teaching with the practices of commercial activities. Art is so beautiful, and business so crude! To which we have only the reply that if more, not less, ordinary good business system were introduced into musical activities, things would be far better for they are.

So our teacher is busy under no delusions about art, is even more clear than I have indicated, systematic. He has his appointments punctually, demands the same courtesy from his pupils. He pays his bills promptly; he votes; takes an interest in his community; gives, as he is able, to worthy charities; respects money, but does not make it the chief end of life.

He has many pupils. On his desk, if you were privileged to see it, you would find a set of sheets, about eight by twelve inches. On the top of each sheet is the name of a pupil, with the following details:

1. When lessons were begun.

2. When teaching material is assigned (studies, pieces, etc.).

3. The record of the pupil's attendance.

4. And all bookkeeping necessary with that one pupil.

If Mr. Jepson gives fifteen lessons to day, he will sit down to-night and fill up the fifteen reports. It takes a few minutes and is forever available for reference. There are no end of teachers who boast that they can do all this "in their heads." Perhaps they can. But long experience among people has taught the writer of this article that heads differ, to say the least.

Some day, let us hope, the music teaching profession will be purged of all kinds, classes and varieties of freaks. Its representatives will be musical to begin with, well trained, systematic and sane. They will give up the pitiful practice of spending their time in a perpetual effort to excuse their irregularities on the basis of being "an artist." This has been so over-worked that the comic papers have given it a place beside the mother-in-law joke. Such musicians should not fail to read the comedies, and wake up.

They do not, however, hurt the feelings of Mr. Jepson. He sees the point instantly, smiles at the truth of it and goes on his way, useful member of society, an artist true to the dignity of his calling, and a gentleman.

PRACTICAL CONCENTRATION IN PIANO STUDY.

BY C. F. S. KOHLER.

DEDICATE your practice hour to study and nothing but study.

It is human to let one's mind wander. It is only a vigorous mind that can fix itself on one thing only until its purpose is accomplished.

Empty your mind of all distracting thoughts. The young man who sits at the keyboard with his fingers aimed at a Beethoven Sonata and his mind's eye fixed on the last pretty face he chanced to see is never likely to accomplish much music.

When you find your attention escaping lead it back time and time again. Every time you succeed you make way for a better and easier practice period on the morrow.

You cannot concentrate your mind on a whole ocean but you can see a small part of an ocean. The mind, once set, will find a world of interest in a drop of water. Most music students fail at concentration because the reason is the same as that which applied in the case of the etude. We learn this study that we may be better players; that we study here that we may be better study there. The best teachers are those who have been the best students but who are the best students.

Progress in music study lies along two lines—the technical and the mental. The absurdity of the "getting through" ideal is clearly seen when one realizes that there is no limit to mind-development. The mind grows stronger and stronger, and constantly with this new strength becomes capable of larger and larger flights of the imagination, of keener and clearer vision, richer and riper enjoyments.

GETTING THROUGH.

BY ARTHUR SCHUCKAL.

"O, I wish I were through with this book!" exclaimed the pupil with great impatience.

"How so?" I asked, quite calmly.

"So I could have a new book," replied the "student" with a frown.

"Why do you want a new book?" I asked, still calmly. But that was so eccentric a question that no answer was made and the pupil eyed me suspiciously, fearing my calmness would be the calm which precedes the lecture (which was indeed the case).

Students wish to learn to play. They realize that books are graded. Their aim in life at once becomes the "getting through" the book upon which they are working. They are pleased when they have "finished" a page and most displeased when it is given them to take over again. This would all be well if it were mathematically true (like $2 + 2 = 4$) that he who works through six books plays twice as well as he who works through three. If that were true, music study would resolve itself into the simple matter of "getting through." But such simple guarantees are not to be had.

GET VALUE FROM EVERY STUDY.

A student says: "I am pleased with myself that I have learned this etude. My teacher says I play it well."

I reply: "The learning of this particular study means nothing unless you have learned therein something which will help you learn the next etude."

The student, much surprised that I should mention such a thing, assures me that that is understood.

But I reply: "That is just where you are wrong. You place the emphasis on the wrong thing. You congratulate yourself on having finished the etude. The study was designed for a certain purpose, was planned to give you a certain ability. Your teacher gave it to you because you were weak in a certain point. If the purpose of this study has been accomplished, that is the thing upon which you should felicitate yourself."

The student then had said: "One of my chief points in piano playing is my stiff wrists, but I have been studying an etude which has helped me greatly." I'd have replied: "That is well. I strongly advise you to continue the study of that etude, for result-getting studies are precious."

That students should be so taken with the externals to their beauty and who would otherwise be unable to gain this enjoyment, must be, *per se*, a beneficial thing. Beautiful music is not merely a *sine qua non* in music, but it is the first and foremost element, because without it there can only be the effect conveyance of a beautiful idea. It is just here in the matter of conveyance of ideas, that we touch the crux of the situation. The marvelous transcriptions of a Wehlte, for example, are supposed not only to give the *idea* of the composer, but the *interpretation of this idea* by each and every individual player, and the accomplishment is really wonderful.

There is, however, one factor in the matter which can never be dispensed with, and that is the *present personality*. No representation of a great pianist, and no reproduction of the work of a master, can ever become the perfect equivalent of the live breathing presence and personality of the pianist, creating for our ears, before our very eyes. Personality, that is the one dominant and eternal thing which no change can really affect. It does not matter in what form it appears, its expression, personality, rules, and will rule and it can never be completely removed, unless of any apparently disastrous event which would always prefer greatness itself, if we can command it to any likeness of it; and the likeness will undoubtedly serve to heighten our interest and increase our desire to come in contact with the actuality. So much for the singing record and the piano player as regards the artist, who will serve to infect a wider, and larger, and more willing and appreciative audience.

But the players, who simply love to play, are not greatly gifted, what of them? Here again personality counts. The love which prompted us to action will not cease because such action can be mechanical produced, nor will the interest of those who are interested in us and in what we do, be diverted to an abstract gratification. The first uncertain step of a child is a source of much greater interest to a parent than the free strides of a whimsical animal.

The hesitant fingering of John and Maria has a thrilling effect upon those who love them, which the most wonderful music, exclusive of John and Maria, will never produce; and if John and Maria love their instrument and love the results that can be obtained upon it, it will not lose its personal meaning for them, which is most interesting when they can make it a part of themselves. The primary need of children is not to

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The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Questions and Answers department. Full name and address must accompany all inquiries.

day, asked the director the difference between major and minor, and the question having come up in connection with a hymn, "Well," said the director, "one of the most distinguished musicians in Boston, 'I don't know of any way to tell you except to play the two chords.' He played the chord of G major, and then G minor, and the distinguished clergyman, listening closely, said, 'The second chord sounds as if the first had been sat on.'

Demonstration by chords is what you need for your pupil, not by scales, nor by theoretical definitions, important though these may be. Train the ear to discriminate the two chords for a few minutes at every lesson, playing them in all keys. Teach her the ordinary third chord cadence, and make her practice it, without any key, daily, first as major, then as minor. It is simpler the chords founded on the tonic, sub-dominant and dominant of a key, and closing with the tonic. She must learn to construct it in each key. It may be formed as follows:



Her ear will gradually come to recognize these instantly, and then you can go on to pieces. Let her also write these cadences in every key, thus learning to realize their appearance on paper. The pieces will bring this gradually to try an ear up, and after a time both eye and ear will work together when she takes up a piece of music. She should practice this in pairs, sometimes thoroughly, and gradually learn to tell by her eye whether or not the opening chords are constructed in the major key. A really good musician can tell exactly how a composition will sound, simply by reading the notes, even though a piano may not be within miles. A well-trained, practiced musician the spectacle of a player being able to "try" a piece on the piano, in order to find out how it sounds, is an amusing one. Therefore all pupils should practice a deal of individual interpretation. Be this as it may, a perfect technique should be aimed at in order to express individual interpretation more and more clearly and beautifully.

There seems, then, upon analysis, no reason to suppose that the introduction of mechanics in the transcription of musical sound will interfere any with the schooling, the development, of the individual musician, save as it eliminates the unwillingness of those who are really called to music to serve to stimulate it. It has been said that a perfected mechanism will throw one back more and more upon individual interpretation. Be this as it may, a perfect technique should be aimed at in order to express individual interpretation more and more clearly and beautifully.

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SEVERAL POINTS

1. In 6/8 time marked $\frac{1}{8}$ for the metronome, should three-eighths notes be played to each tick or beat?

2. In 3/2 time, marked $\frac{1}{8}$ = 108, would the result be the same if it were marked $\frac{1}{8}$ = 54 counting three beats to a measure?

3. In 3/2 time, marked $\frac{1}{8}$ = 108, explain how down and up arm touch are produced?

4. Are hand and wrist touch the same?

5. Is it better to use the thumb as hinge or the fingers as hinge? Explain.

6. Please give a list of good technical exercises to be used with graded 1 to 5. I am using Cooke's Grade 1.

7. What is meant by "rotary arm motion"?

X. Z.

1. Your own answer to your question is correct.

2. So far as the act of counting is concerned the result would be the same. In two given pieces with 3/2 time signature, and the two metronome markings indicated in question 2, the tempo of the one with the slower marking would be much faster than the other.

3. I have answered this question during the last couple of months, so that before this letter is printed

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you will have gained the information you desire in another issue of THE ETUDE.

4. Hand and wrist touch have been much used interchangeably. Very often when wrist touch is spoken of, hand motion is really what is meant, or other words, raising the hand up and down upon the wrist as a hinge. In later years there has been a growing tendency to speak of so-called wrist touch as hand touch, which is not quite so good.

5. If you will make a thorough study of some book on leaves, such as Mason's *Touch and Technique*, for example, you will find that correct octave playing means an intelligent handling of the entire playing machinery.

Modern piano touch is a combination of many motions, especially in octave and chord work. Detailed consideration of this question is impossible in the limited space that is available on one page. Legato octaves are a combination of touch and finger motion.

6. *Cedars, Stalins and Arpeggios* should be used throughout the grades you mention, and will form the basis of scale and arpeggio practice indefinitely. For special technical exercises you will find *Five Finger Exercises and Chords*, by Sabathil, very useful. Also for more advanced work Philipp's *Complete School of Technique*.

7. It is an application of the principle of the rotation of the forearm upon its axis. Much attention is being given to it by some educators. Others do not regard it so highly. It would be difficult to give an idea of it in a few words.

STUDY FROM AN AMATEUR STANDPOINT.

"A married woman expects her son, lessons with me, and she does not wish to study from a professional standpoint, but simply to become able to take up easy pieces of music. She has given her 'Clementi Sonatas.' What studies can I give her so that she can accomplish her end?" E. P.

MANY good teachers dread being threatened with a student of this kind. Others look upon them with disdain. Still others decline to teach them, these being confined to those who have reached a position where

they can decline all but advanced pupils who are studying with a serious purpose. The aim of the amateur worker is perfecting himself; however, her desire to improve a part of the home life is deserving of praise and encouragement. If music study were confined to professional workers, where would the music teacher find occupation; also, where would be the field for a growing interest in music on the part of the public? Teachers sometimes fail, in trying to be too professional with pupils of the order mentioned in the foregoing letter.

If you consider more seriously you can induce them to work in building up their technique the better. Technique is simply the ability to play, the power to control the fingers and hands on the keyboard. For a simple class of music technique does not need to be great, but it should be facile so far as it goes. Some of the popular music makes considerable demand upon the player technically, particularly in the first measure of a piece, when he is obliged to spell out every word when you wished him to play it up at sight, as is usually the case. This class of amateurs has little patience with slowly working up a piece after leaving the teacher. They will generally be willing to do this when preparing their lessons for the teacher, but their aim is to play simple music at sight.

The development of technique even though to a limited one; it is not necessary to vary your usual routine of touch. There is nothing special in the order of playing for this purpose. Music of the order of the Clementi Sonatas, however, is not likely to interest them. Selected pieces of a semi-classic character will enable them to advance much faster. There is usually a superficial vein in this class of students which it is well to take account of, and which can rarely be overcome. Therefore, teach by stages that will seem most comfortable to them. Music that will enable them to play with freedom much more quickly.

Studies will help develop finger facility, along with the usual scales, etc. What your student wants, however, is the ability to apply this facility at once, when first taking up a piece within their range. Make a

special point, therefore, of sight-reading with her. Begin this with music so simple as to make no demand upon her technique. Train her to take it up at once in proper tempo. Do not allow her to go over a given piece more than twice at a sitting. Pass on to others, forcing her to take them in the same manner. These same pieces may be taken up again, however, in a day or two, but not after she has learned them. For this practice keep her to new things. Procure the fifty cent albums, of which there are now so many, and of every grade of difficulty so that it is easy to select suitable music.

This matter of sight-reading in piano playing should be made a favorite universal factor in teaching than it has been in the past. It is sight-reading that opens up the enormous field of enjoyment in playing. Suppose you were obliged to spell out every word when you wished him to play it up at sight, as is usually the case. This class of amateurs has little patience with slowly working up a piece after leaving the teacher. They will generally be willing to do this when preparing their lessons for the teacher, but their aim is to play simple music at sight.

PERFORMING A MIRACLE.

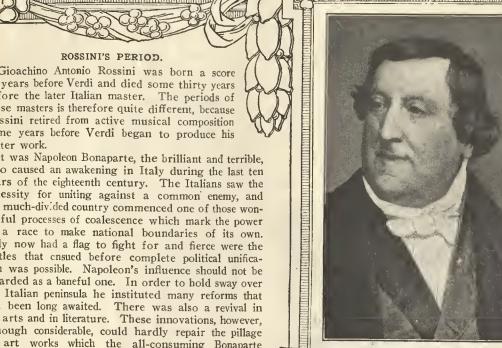
"I have a pupil whose left finger is unusually short and weak, and cannot reach the other fingers, which are exceedingly strong and supple. Is there anything that can be done to strengthen the absent thumb and strengthen the others?"

"In what grade is Czerny's 'School of Velocity' Opus 299?"

When science can tell us how to create a man it may also tell us how to add to the size of those already existing. "Which of you by taking thought can add one cubit unto his stature?" asks Holy Writ, and you might as well call it to mind in this instance. Constant exercise in the way of practice will strengthen the other fingers. Czerny's Opus 299 begins in the third grade, and leads into the fourth.

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The Etude Master Study Page



ROSSINI'S PERIOD.

Gioachino Antonio Rossini was born a score of years before Verdi, and died some thirty years before him in Italy. The periods of these masters is therefore quite different, because Rossini retired from active musical composition some years before Verdi began to produce his better work.

It was Napoleon Bonaparte, the brilliant and terrible, who caused an awakening in Italy during the last ten years of the eighteenth century. The Italians saw the necessity for uniting against a common enemy, and the marchioness of Saluzzo commenced one of those wonderful processes of cohesion which mark the power of a race to make national brands of its own. Italy now had a flag to fight for and fierce were the battles that ensued before complete political unification was possible. Napoleon's influence should not be regarded as a benevolent one. In order to hold sway over the Italian peninsula he instituted many reforms that had been long awaited. There was also a revival in the arts and sciences. These innovations, however, although considerable, could hardly repair the pillage of art works which the invasions of Bonaparte transferred to his own French capital.

With the fall of the Napoleonic reign, Italy entered what has since become known as the Italian Renaissance (1815-1914); at first political, then economical and educational. Rossini's period of greatest productivity came at the beginning of this Renaissance, as though delightfully and masterly *Barber of Seville* was first produced in 1816.

ROSSINI'S ANCESTRY AND BIRTH.
Like so many of the Italian composers who have reached great musical heights, Rossini came from a family in very humble circumstances. His mother was the daughter of a baker, and his father an inspector of slaughter houses, who, in addition to this revolting occupation, had the more lofty position of town trumpeter. Both were people with light sunny hearts, and the boy's youth was one of merriment, which he carried with him through life. For a time the father was confined in jail for political reasons, but this was to the boy's advantage, since the mother was thrown upon her own resources and was successful in securing a position as a kind of female comedian (*prima donna buffa*) in some of the smaller opera houses.

Rossini, the Swan of Pesaro, was born February 29, 1792, at Pesaro, Italy.

When his mother was singing in one of these companies he was little more than a child. When the father was released from prison, he undertook to play the French horn and succeeded in getting positions in the opera houses where his wife sang. Unfortunately, however, the boy was left at home in Pesaro in the care of a pork butcher.

The child's meagre musical education came from a liquor dealer named Prinetti, who attempted to teach the boy the harpsichord. Prinetti knew but little of his subject, and in fact played the scales with two fingers only.

The little Rossini made so much fun of him that he was abandoned by his teacher as hopeless and was apprenticed to a blacksmith.

Rossini's first success. The anvil and the forge were too much for an indolent nature like that of the future composer and he once more decided to take up music, this time under a teacher named Angelo Testa. Before long he was able to sing in some church for pay, although he was only ten years of age. Later he sang in Paer's opera, *Camilla*, but not earning to become a dramatic singer, he soon gave up this work. In addition to being a singer he was a capable player of the French horn, as well as a good piano accompanist, and in this way managed to eke out a fairly good living when he was only thirteen years of age. He toured with his father in itinerant opera companies. The combined salary of both was about one dollar a day.

1792—THE REAL ROSSINI—1868

"Everything Ought to Sound Melodious."

AT THE BOLOGNA CONSERVATORY.

Through the influence of Paisiello, he was admitted to enter the Conservatorio di Bologna in 1812. There he became the pupil of Padre Mattei, and Cavadiagni. The former was one of the most noted of Italian teachers of counterpoint and the latter was a famous cellist. Rossini had already composed some juvenile works, including an opera (*Demetrio*). Mattei was a hard, pedantic teacher. Rossini was a temperamental, impulsive boy. Imagining the inevitable conflict! It came one day when Mattei told his pupil that while he knew enough to write for the stage he must know far more if he wished to write for the church. "What," said Rossini, "do you mean to say that I know enough to write operas? Then I shall study no more for my only desire is to write operas."

Necessity, however, is a talented boy to teach, play accompaniments, in fact to do anything to earn a living for himself and his family. The boy he conducted the *Accademia del Concordio* of Bologna. After he had been at the Conservatorio one year he was awarded the first prize for his cantata, *Il Pianto d'armonia per la morte d'Orfeo*. He was devoted to the works of the German masters, Haydn, Mozart, etc., to such an extent, indeed, that he was dubbed "Il Tedesco" (the little German). Those who are familiar with *William Tell* will see at once what he did during the full of German craftsmanship did for him. This work, full of Italian fervor, has a kind of musical finish unmistakably Teutonic.

ROSSINI AS A REFORMER.
In December Rossini's *Ottello* was produced at the Teatro del Fondo in Naples. The master's tendencies toward German musical art were quite evident in this work and may be recognized as a reform. The Italian public of that day, like our theatre-going public of the present, demanded a happy ending, and the plot of Shakespeare's masterpiece was actually changed to carry public favor.

1817 also saw the production of *Contezzoletta*, and this opera also became very popular, although it is rarely heard now. The work represents Rossini's fatal habit of borrowing from himself. No doubt it is thoroughly ethical for a composer to repeat passages from earlier operas that have proved failures, but it is hardly an artistic course, since the result is likely to be lacking in unity.

Works now followed in rapid succession. In 1818 Rossini's *Mosè in Egitto* was given at the San Carlo at Naples. This oratorio (*Moses in Egypt*) was in the more or less florid style of the day and only portions of it remain popular at this time. Detailed description

The Best of the New Music Issued by the Leading Publishers

Selected, Graded and Recommended to The Etude Readers

This list of piano music and songs represents a gleaming from the new music of the various leading publishers as offered from month to month. The pieces are graded in a scale of ten, from Grade 1, very easy, to Grade 10, very difficult, the stage of virtuosity. The compass of the songs is indicated in a general way by the capital letters H., L. and M., standing respectively for High, Low and Medium. When the song is published in several keys, it is so indicated.

PIANO SOLO

OLIVER DITSON CO., Boston, Mass.

Hathorn, H. Op. 108. Dance of the Fairies. *L.*

Hutterer, G. Berceuse, in D-flat. *Med.*

Laudes, F. R. Melody. *H.*

Landolin, J. Melody. *H.*

Boat Ride, The. *H.*

Job, The. *H.*

Snow Birds. *H.*

Two Brown Eyes. *H.*

Kern, W. Op. 278. Spring.

Dance of the Fairies. *H.*

Op. 254. False Lyrics. *H.*

Op. 254. True Lyrics. *H.*

Manley, G. Op. 24. No. 1. Scherzo. *H.*

Op. 24. No. 2. Scherzo. *H.*

Op. 24. No. 3. Scherzo. *H.*

Op. 24. No. 4. Scherzo. *H.*

Op. 24. No. 5. Scherzo. *H.*

Op. 24. No. 6. Scherzo. *H.*

Op. 24. No. 7. Scherzo. *H.*

Op. 24. No. 8. Scherzo. *H.*

Op. 24. No. 9. Scherzo. *H.*

Op. 24. No. 10. Scherzo. *H.*

Op. 24. No. 11. Scherzo. *H.*

Op. 24. No. 12. Scherzo. *H.*

Op. 24. No. 13. Scherzo. *H.*

Op. 24. No. 14. Scherzo. *H.*

Op. 24. No. 15. Scherzo. *H.*

Op. 24. No. 16. Scherzo. *H.*

Op. 24. No. 17. Scherzo. *H.*

Op. 24. No. 18. Scherzo. *H.*

Op. 24. No. 19. Scherzo. *H.*

Op. 24. No. 20. Scherzo. *H.*

Op. 24. No. 21. Scherzo. *H.*

Op. 24. No. 22. Scherzo. *H.*

Op. 24. No. 23. Scherzo. *H.*

Op. 24. No. 24. Scherzo. *H.*

Op. 24. No. 25. Scherzo. *H.*

Op. 24. No. 26. Scherzo. *H.*

Op. 24. No. 27. Scherzo. *H.*

Op. 24. No. 28. Scherzo. *H.*

Op. 24. No. 29. Scherzo. *H.*

Op. 24. No. 30. Scherzo. *H.*

Op. 24. No. 31. Scherzo. *H.*

Op. 24. No. 32. Scherzo. *H.*

Op. 24. No. 33. Scherzo. *H.*

Op. 24. No. 34. Scherzo. *H.*

Op. 24. No. 35. Scherzo. *H.*

Op. 24. No. 36. Scherzo. *H.*

Op. 24. No. 37. Scherzo. *H.*

Op. 24. No. 38. Scherzo. *H.*

Op. 24. No. 39. Scherzo. *H.*

Op. 24. No. 40. Scherzo. *H.*

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Op. 24. No. 43. Scherzo. *H.*

Op. 24. No. 44. Scherzo. *H.*

Op. 24. No. 45. Scherzo. *H.*

Op. 24. No. 46. Scherzo. *H.*

Op. 24. No. 47. Scherzo. *H.*

Op. 24. No. 48. Scherzo. *H.*

Op. 24. No. 49. Scherzo. *H.*

Op. 24. No. 50. Scherzo. *H.*

Op. 24. No. 51. Scherzo. *H.*

Op. 24. No. 52. Scherzo. *H.*

Op. 24. No. 53. Scherzo. *H.*

Op. 24. No. 54. Scherzo. *H.*

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Op. 24. No. 63. Scherzo. *H.*

Op. 24. No. 64. Scherzo. *H.*

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Op. 24. No. 70. Scherzo. *H.*

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Op. 24. No. 90. Scherzo. *H.*

Op. 24. No. 91. Scherzo. *H.*

Op. 24. No. 92. Scherzo. *H.*

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Op. 24. No. 95. Scherzo. *H.*

Op. 24. No. 96. Scherzo. *H.*

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Op. 24. No. 99. Scherzo. *H.*

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Op. 24. No. 102. Scherzo. *H.*

Op. 24. No. 103. Scherzo. *H.*

Op. 24. No. 104. Scherzo. *H.*

Op. 24. No. 105. Scherzo. *H.*

Op. 24. No. 106. Scherzo. *H.*

Op. 24. No. 107. Scherzo. *H.*

Op. 24. No. 108. Scherzo. *H.*

Op. 24. No. 109. Scherzo. *H.*

Op. 24. No. 110. Scherzo. *H.*

Op. 24. No. 111. Scherzo. *H.*

Op. 24. No. 112. Scherzo. *H.*

Op. 24. No. 113. Scherzo. *H.*

Op. 24. No. 114. Scherzo. *H.*

Op. 24. No. 115. Scherzo. *H.*

Op. 24. No. 116. Scherzo. *H.*

Op. 24. No. 117. Scherzo. *H.*

Op. 24. No. 118. Scherzo. *H.*

Op. 24. No. 119. Scherzo. *H.*

Op. 24. No. 120. Scherzo. *H.*

Op. 24. No. 121. Scherzo. *H.*

Op. 24. No. 122. Scherzo. *H.*

Op. 24. No. 123. Scherzo. *H.*

Op. 24. No. 124. Scherzo. *H.*

Op. 24. No. 125. Scherzo. *H.*

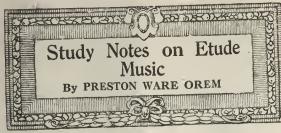
Op. 24. No. 126. Scherzo. *H.*

Op. 24. No. 127. Scherzo. *H.*

Op. 24. No. 128. Scherzo. *H.*

Op. 24. No. 129. Scherzo. *H*

THE ETUDE



"THE ETUDE" PRIZE CONTEST.
PRIZE WINNERS.

We take pleasure in announcing that final decisions have been reached in THE ETUDE PRIZE CONTEST which closed May 1st.

In the former contest, a final announcement concerning the awards in THE ETUDE of March, 1911, there were submitted some 1500 separate compositions, representing about 1200 composers from practically all countries. In this present contest the numbers were slightly larger, and, as a whole, the class of work submitted was decidedly of a higher order. Every manuscript submitted was given due consideration, and the compositions were all gone over many times, especially those which survived the first two or three sortings. There was considerable difficulty in reaching the final awards in each class owing to the general excellence of the pieces which were reserved for final decision.

We wish to take this opportunity of thanking all the contributors for their interest in the contest, and we extend our hearty congratulations to the prize winners.

The awards are as follows:

For the best two Concert Pieces for

CLASS I. Piano solo.

First Prize....Albert W. Ketelbey, (London, England)

Second Prize....E. R. Kroeger(St. Louis, Mo.)

CLASS II. For the three best Pianoforte Pieces for piano.

First Prize....Reinhard W. Gebhardt, (Paris, Texas)

Second Prize....Henri Well(New York City)

Third Prize....Marie Crosby(Grenada, Miss.)

For the four best Piano Pieces in Dance Form.

CLASS III. (Waltz, march, tarantelle, mazurka, polka, etc.)

First Prize....James H. Rogers.....(Cleveland, Ohio)

Second Prize....Archie A. Mumma(Dayton, Ohio)

Third Prize....Nicola S. Calamara

(W. Somerville, Mass.)

Fourth Prize....Helen L. Cramm(Haverhill, Mass.)

CLASS IV. For the best four Easy Teaching Pieces in

any style, for piano.

First Prize....Hubbard W. Harris,(Chicago, Ill.)

Second Prize....Richard Ferber,(San Francisco, Cal.)

Third Prize....J. Lerman(New York City)

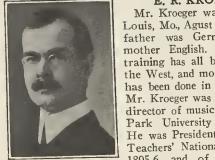
Fourth Prize....J. Lawrence Erb(Brooklyn, N. Y.)

It will be noted that with one exception all the prize winners are Americans. This is a larger portion than in the previous contest. It will also be noted that

RICHARD FERBER.

Mr. Ferber was born at Danzig, Germany, in 1888. He was exceptionally fortunate in securing Louis Köhler as his teacher, for Köhler was undoubtedly one of the most successful piano teachers of his day. Later he studied the organ with Dr. Hill. Mr. Ferber studies harmony at St. Ignatius and Geneva with Charles Lyberg, who was a pupil of Chopin and a composer of very graceful and popular piano music. Mr. Ferber came to America in 1885, and was appointed organist at St. Patrick's Cathedral in Eau Claire, Wisconsin. After that he moved to San Francisco, where he has since been busily occupied as a teacher of piano and harmony. He has written many successful works for piano, voice, and sacred music.

Mr. Ferber's "Young Gambol" is written in a free but well-connected rondo form. It rippled along charmingly, much in the style of some of the great movements in the older sonatas and suites. Pieces of this type afford excellent drill in light finger work and in steadiness of rhythmic swing. Grade III.



E. R. KROEGER.

Mr. Kroeger was born at St. Louis, Mo., August 10, 1862. His father was German and his mother English. His musical training has all been gained in the West, and most of his work has been done in his home city. Mr. Kroeger was for some time director of music in the West P. T. A. University for Women. He was President of the Music Teachers' National Association, 1895-6, and of the Missouri State Teachers' Association, 1897-9. He is also a Fellow of the American Guild of Organists. He is Master of Programs in the Board of Music of the St. Louis Symphony. His compositions include a symphony, a symphonic poem entitled "Endymion," and other works in large forms as well as chamber music, organ music, etc.

Mr. Kroeger's prize composition, *Triumphal March*, is a splendid concerto in three parts, first, second, and third. For the first movement a chord and octaves string it would be hard to find a more satisfactory piece. The melodies are bright and attractive without being commonplace, and they are easily held by the listener. Grade IV.



ARCHIE A. MUMMA.

Archie A. Mumma was born in 1887. His early musical instruction was begun by his mother. Later he studied with Louis Waldemar Sprague, of his home city, Dayton, Ohio. In 1902 he went abroad, studying with Berlin under the Supervisor, J. Joachim Neale. Fifteen months later he returned to America, as he himself says, "with love of his native land and faith in her musical future increased tenfold." The greater part of his energies have been devoted to some writing. He has set a great number of James Whitcomb Riley's poems to music, the best-known of which are probably the *Ten Songs of Childhood*, from the Rhymes of Childhood.

Shepherds' Dance is a quaint and characteristic number reminding us somewhat of the older folk dances. While the rhythm is a familiar one, the treatment of it is fresh and original, and the harmonization throughout is particularly good for a piece of this type. Grade IV.

THE ETUDE

TRIUMPHAL MARCH

E. R. KROEGER

**Prize Composition
Etude Contest**

Allegro energico M.M. ♩ = 160

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THE ETUDE

Piano sheet music for 'THE ETUDE'. The score consists of eight staves. The first four staves are in common time (indicated by 'C') and the last four staves are in 2/4 time (indicated by '2/4'). The key signature changes frequently, including B-flat major, A major, G major, F-sharp major, E major, D major, C major, and B-flat major again. Dynamic markings include *p*, *ff*, *f*, *mf*, *rit.*, and *tempo*. Articulation marks like dots and dashes are present on many notes. Measure numbers 3 and 2 are indicated above the top staff. The section concludes with a repeat sign and the instruction *Re simile*.

THE ETUDE

Piano sheet music for 'THE ETUDE' continuing from page 506. The score consists of eight staves. The key signature remains mostly B-flat major. The music features continuous sixteenth-note patterns across all staves, with frequent changes in dynamics, including *ff*, *fff*, and *fff* at the end. Measure numbers 4 and 5 are indicated above the top staff. The section concludes with a final dynamic of *fff*.

THE ETUDE

Prize Composition
Etude Contest

SHEPHERDS' DANCE

ARCHIE A. MUMMA

In quaint, dance rhythm M.M. $\text{♩} = 84$

Shepherds' Dance

THE ETUDE

THREE ORIGINAL THEMES FROM BEETHOVEN

L. van BEETHOVEN

Andante, quasi Allegretto M.M. $\text{♩} = 56$

1

Allegro risoluto M.M. $\text{♩} = 112$

2

Adagio M.M. $\text{♩} = 63$
Cantabile

3

a) b) c)

THE ETUDE

BENEDICT

MARCH
Secondo

F. P. ATHERTON

Vivace M. M. ♩ = 120

Vivace M. M. = 120

Secondo

ff 1 2 3 2 2 5 3 2

mf

ff

1 2 3 2 1 3 2 1

TRIO

f

1st time only last time only

ff mf ff fine

ff mf ff p c res.

D. C. Trio

BENEDICT

MARCH

F. P. ATHERTON

Vivace M

1 4 3

MUSIC SHEET FOR "MARCH PRIMO" BY F.P. ATHERTON

INSTRUMENTATION: The score includes parts for Flute, Clarinet, Bassoon, Trombone, and Percussion.

TEMPO: Vivace M.M. = 120

KEY SIGNATURE: Key of G major (two sharps).

MEASURES: The score consists of 18 measures. Measures 1-7 show the full ensemble playing. Measure 8 begins a section for the **TRIO** (Flute, Clarinet, Bassoon). Measures 9-14 show the full ensemble again. Measures 15-18 conclude the section.

Dynamic Markings: ff (fortissimo), mf (mezzo-forte), f (forte), ff (fortissimo), cresc. (crescendo), 1st time only, last time only, ff Fine (final fortissimo), p (pianissimo), p cresc. (pianissimo crescendo), D.C. Trio (Dynamically Change to Trio section).

Performance Instructions: Measures 1-7 feature grace notes and slurs. Measures 8-14 show rhythmic patterns with various note heads and stems. Measures 15-18 include dynamic changes and performance instructions like "1st time only" and "last time only".

THE ETUDE

TOY SOLDIERS' MARCH

MARSCH DER ZINNSOLDATEN

Secondo

EMIL KRONKE

Tempo Giusto M.M. = 108

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SECRET WISHES

Secondo

International Copyright secured

Moderato M.M. = 96

Fine

THE ETUDE

TOY SOLDIERS' MARCH

MARSCH DER ZINNSOLDATEN

Primo

EMIL KRONKE

Tempo Giusto M.M. = 108

SECRET WISHES

Primo

P. HILLER, Op. 51, No. 6

Moderato M.M. = 96

Fine

D.C.

THE ETUDE

THE GONDOLIER'S SERENADE
BARCAROLLE

HEINRICH ENGEL, Op. 4, No. 2

Moderato con espr.
p dolce cantabile

Coda last time only

CODA

animato

D.C.

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MAZURKA IMPROMPTU

Emile Foss Christiani

Moderato M.M. = 126

Fine

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THE ETUDE

Grazioso

TRIO

D.C.

INDEPENDENCE DAY

GEO. L. SPAULDING

Tempo di Marcia M.M. = 108

"Red, White and Blue"

"Yankee Doodle"

ff marcato

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THE ETUDE

Prize Composition
Etude Contest

MERRY GAMBOL
SCHERZO RONDO

RICHARD FERBER

Allegretto M. M. = 108

The musical score consists of ten staves of music for two voices (soprano and alto) and piano. The key signature is A major (no sharps or flats). The tempo is Allegretto (M. M. = 108). The music is divided into sections labeled with Roman numerals I through VI. The vocal parts are primarily in eighth-note patterns, often with grace notes. The piano part provides harmonic support with sustained chords and rhythmic patterns. Measure numbers are indicated above the staves, and dynamic markings like *f*, *p*, and *cresc.* are present.

THE ETUDE

The musical score consists of ten staves of music for two voices (soprano and alto) and piano. The key signature is A major (no sharps or flats). The tempo is Allegretto (M. M. = 108). The music is divided into sections labeled with Roman numerals I through VI. The vocal parts are primarily in eighth-note patterns, often with grace notes. The piano part provides harmonic support with sustained chords and rhythmic patterns. Measure numbers are indicated above the staves, and dynamic markings like *f*, *p*, and *cresc.* are present.

THE ETUDE

HOPES AND FEARS
REVERIE

Andante con express. M.M. = 84

CHAS. LINDSAY

p

mf

Fine

piu animato

dim.

f rit.

Affettuoso

dolce

f

D.C.

ppal

Fine

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ON THE PARADE GROUND
MARCH

Tempo di Marcia M.M. = 126

M. LOEB-EVANS

mf

p

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THE ETUDE

wf

f

mp cantabile

cresc

f D.C.

LITTLE MISS MUFFET

JAMES H. ROGERS

Not too fast M.M. = 54

p

lively

Little Miss Muffet, Sat on a tuffet,
Eating her curds and whey. A long came a spider And sat down beside her, And frighten'd Miss Muffet a-way. *mf*

a little slower

diminuendo

as at first

f

tively

diminuendo

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THE ETUDE

TO A STAR
VALSETempo di Valse M.M. $\text{♩} = 54$

NICOLO S. CALAMARA

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MARIONETTE DANCE
MARIONETTENTANZAllegretto non troppo M.M. $\text{♩} = 108$

ARNOLDO SARTORIO, Op. 1066

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THE ETUDE

521

THE ETUDE

FESTIVAL MARCH

FEST MARSCH

LEOPOLD SYRÉ

The image shows a musical score section for the 'MANUAL' part of a harpsichord. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The tempo is marked as 'Tempo 3'. The dynamic is 'f Gt.' (fortissimo Grandioso). The staff begins with a dotted half note followed by a dotted quarter note.

PEDAL

Musical score page 10, measures 11-12. The score includes parts for Flute (Fl. Org.), Trombones (T. B. 2, T. B. 3), Bassoon (B. C. 1), Double Bass (D. B. 1, D. B. 2), Organ (Org. 1, Org. 2), and Percussion (Perc.). Measure 11 starts with a dynamic of *ff*. Measures 12 and 13 continue with various dynamics and articulations, including *mf*, *f*, *ff*, *p*, *rit.*, and *tempo*.

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THE ETUDE

THE ETUDE
DREAMING

Tranquillo moderato M. M. ♩ = 63

ALBERT LOCKE NORRIS, Op. 29

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THE ETUDE
CONCERT POLKA

Allegretto M. M. ♩ = 96

A. W. LANSING

* From here go to § and play to Fine, then play Trio.
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THE ETUDE

To Cecil Fanning; Thrice blest by the Muses.

WILLIAM MC LENNAN

THE HILLS O'SKYE

TOD B. GALLOWAY

Moderato

There's a ship lies off Dun-
I hae wan-dered miles fu'

ve - gan, An' she longs to spread her wings, An' through a' the day she
man-y, I hae marked fu' man-y a change, I hae won me gear in
sings: "Come a - wa' a - wa' my dar-lin', Come a - wa', wi' me' and fly To a land that's fair - er,
strange: Yet at times a spell is on me, I'm a boy once more to rin On the hills a - bove Dun-

poco rit.

kind - er — Than the moors and hills o' Skye," Oh, my heart! My wea - ry heart! There's ne'er a day goes
ve - gan — An' the kind sea shuts me in,

poco rit.

by But it turns hame to Dun - ve - gan — By the storm - beat hills o' Skye. Oh, my heart! My wea - ry
heart! There's ne'er a day goes by But it turns hame to Dun - ve - gan — By the storm - beat hills o' Skye.

rit.

THE ETUDE

THE SONG THE ANGELS SING

HENRY WILDERMERE

B. RENE

dante

There is a song the heav'n- ly an-gels sing,
It brings a hope that nev- er fades a-way,
A song I al-ways love to
A faith that lin-gers staunchly.

A horizontal strip of a musical score showing two measures for an orchestra. The first measure starts with a bassoon playing a eighth note followed by a sixteenth note. The second measure starts with a bassoon eighth note followed by a sixteenth note, and then a cello eighth note followed by a sixteenth note.

hear,
true,
It's sweet - ness seems to come from realms on high,
And while the cares of life sweep o'er my soul,
And brings my Sav - iour
It guides me safe - ly

A musical score page showing two measures of music for an orchestra. The first measure starts with a forte dynamic (F) and consists of six eighth-note chords. The second measure starts with a piano dynamic (P) and consists of six eighth-note chords. The score includes multiple staves for different instruments and a tempo marking of 120.

His voice so sweet is sound'ing in my ear, His hand out-stretched to which I
through. Its rifl-o-dy is filled with Heavn-ly Love. Its words a com-fort al ways

a tempo

f stent

A musical score page showing two staves of music for orchestra. The top staff uses a treble clef, and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#) and a common time signature. Measure 10 starts with a forte dynamic, indicated by a large 'f'. Measures 11 and 12 continue with eighth-note patterns and sustained notes.

A horizontal strip of a musical score showing two staves. The top staff is for the orchestra, featuring multiple parts with various clefs (G, C, F) and dynamic markings like forte (f), piano (p), and sforzando (sf). The bottom staff is for the piano, with a single line of musical notation.

A musical score for voice and piano. The vocal part is in soprano C-clef, common time, with lyrics in German. The piano part is in bass F-clef, common time. The score includes dynamic markings like 'ff' (fortissimo) and 'p' (pianissimo), and performance instructions like 'Ped.' (pedal). The page number '10' is at the bottom right.

A - bide with me! Fast falls the ev - en-tide, The dark - ness deep - ens, O Lord, with me a-bide! Tho' oth - er help - er

A musical score page featuring five staves. The top two staves begin with a bass clef, while the bottom three staves begin with a treble clef. The music consists of a dense arrangement of notes and rests, primarily in black ink, with some blue ink used for specific markings or annotations.

A horizontal strip of a musical score for piano. It features a single staff with several measures. The first measure ends with a dynamic marking 'f'. The second measure begins with a dynamic marking 'rit.' (ritardando). The third measure starts with the instruction 'a tempo' (return to tempo). The fourth measure ends with a dynamic marking 'f-p' (fortissimo-pianissimo). The fifth measure begins with a dynamic marking 'rit.' (ritardando).

A musical score page showing two measures of music for orchestra. The first measure consists of eighth-note patterns on the bassoon and cello staves. The second measure begins with a dynamic instruction "a tempo" above the strings' staves, which then play eighth-note chords.

10

f rit.

>> *f*

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THE ETUDE



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How Beethoven Composed

WHEN he was not at the pianoforte, the I am composing, and work as my thoughts guide me.) The *Eroica*, *Pastoral*, and *Battle* Symphonies are examples, among many, of compositions which owe their character and titles to the causes mentioned.

Beethoven's—*and for the matter of that, every composer's—* manner of writing is a matter of peculiar interest. Unlike Schubert, he wrote on the spur of the moment on any scrap of paper at hand—the back of a bill of fare would do so long as it enabled him to get the ideas out of him;—whether the thermometer was at freezing-point—whether Boreas blew a chilling blast from the Bohemian mountains—or whether the thunder roared, and forked lightning played—was signified to the enthusiastic lover of his art in his own great mind, perhaps, were hidden, at the very moment when the elements were in fiercest conflict, the harmonious feeling of a balmy spring?

It is suited Beethoven better, however, than any other, the following exercise that had a wonderful influence on his inspiration. He could commune with Nature, and, alone with it, realized all that was grand, awful, exalting, inspiring. In such moods he would sit under a tree, or one entwined, to his score-paper, and indite them in words are incomparable. When composing, his inexpressible will to keep in his mind's eye a picture to which he worked. He once said to Neate, while rambling in the fields near Baden: "Ich habe immer ein Gemälde in meine Gedanken, wenn ich am komponieren bin, und arbeite nach demselben." (I always have an ideal in my thoughts when

A Famous Music Critic's Mistake

pro tem. Sit down, and tell us something!"

Felds accepted the invitation, and after a little chit-chat, said: "By the way, gentlemen, I have just seen something on a publisher's price-list that struck me as something out of the common. It was the title of a song, *Give my Cheving-Gum to Goetic!* I have been bothering my head ever since trying to imagine what on earth the next line can be."

"We all laughed, and just as the conversation turned again to other topics, Dwight called out, 'Felds! What a strange freak of fancy that title you mentioned! What could have suggested such a curious connection of ideas? Let me see, what was the title?"

"Give my chewing-gum to Goetic," repeated Felds.

"Strange, very strange, indeed," Dwight went on. "Cheving-gum! I understand chewing-gum being made the subject of a popular song nowadays. People make songs on pretty much everything. But what bothers me is the other part,—why especially to Goethe?"

It Is Well—

BY DOROTHY M. LATCHER.

It is well to be up-to-date. Parents are looking for the up-to-date teacher. The modern pianist is not "dressed up and dolly dressed." Hold fast to the good old truths, but add to them that which science and time have improved.

It is well not to become too enthusiastic over one method. No method holds all.

It is well to impress upon your patrons at the very first, that teaching is not a work of charity. Punctuality and regularity are points to be insisted upon.

It is well to adhere to the belief that there is a demand for honest work,

In these days of self-advertising and bluff, it takes great strength of character to hold to the truth.

It is well to forbear from criticism even though you know whereto you speak. Honest work will be appreciated in the end.

It is well not to practice your own repertoire when you are tired. Twenty minutes' early morning practice is worth more than two hours late in the evening.

It is well to insist upon honest work from your pupils. Do not leave a point under discussion until the explanation is plain.

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All or any of these Methods cheerfully sent "SPEAKING, SINGING AND THE POET LAUREATE."

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BY THEODORE PRESSER

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THE ETUDE

HOW CHOPIN TAUGHT

BY ERNST EBRIEHR.

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AN ASPECT OF WIDOR

Mr. S. WESLEY SEARS, a leading Philadelphia organist and former pupil of Widor, the renowned French organ master, has sent THE ETUDE the following letter:

The article on Charles Marie Widor in the May issue of THE ETUDE, while most interesting, contains inaccuracies. First, the writer speaks of Widor as a "tall man," while he is not over medium height. Second, he says that Charles Widor is occasionally seen by the visitors to the organ loft in St. Sulpice. M. Cavaille-Coll has been dead for some years. Another error is that Widor plays but once a Sunday, usually giving the afternoon service to an assistant. The fact is that Widor plays Vespers in St. Sulpice nearly every Sunday. Widor's organ is still in use, sometimes in different years sat on the organ bench with him at that service as his only visitor in the loft. It would be quite unfortunate for American musicians going abroad to get the idea that M. Widor does not play in the afternoon, for they would thereby lose the opportunity of hearing one of the greatest organists of our time. His brief prelude at 3:30 (almost invariably upon the same tiny theme of two notes taken from the sounding of the half-hour by the small bells of the church clock) he makes wonderful interludes between the Vesper Psalms and the Magnificat are in themselves almost enough to repay one for the trip to Paris.

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Department for Children

Edited by Miss Jo-Shipley Watson

A LESSON FROM THE LIFE OF RAMEAU.

Each generation brings forth its striking musical genius. This generation knows Richard Strauss; the last generation saw the famous Jeanne d'Arc. Wagner's genius has been divided, and the parts have been divided in its commendation and condemnation of these artists, and in this respect conditions have not varied much since music began.

Some three hundred years ago there lived in the French capital a man by the name of Jean Philippe Rameau. His music sounds thin and tinkling to our modern ears, but in his time Rameau was accused of using "strange harmonies" and was reproached for his "apostasies technical." His operas, *Dardanus*, was attacked by the critics, just as the operas of Strauss have been in our day. The music was declared unnecessarily difficult, abstruse and "calabistic"—all of which goes to prove that Rameau was an unusual writer, an innovator, and ahead of his time.

Rameau was born in the little town of Dijon and was the son of the organist of Dijon Cathedral. It was decided that he should become a master organist, but the boy's talents for music and his obvious lack of it in his father's mind led him to leave. At seven he could read the harpsichord well, and on going to school at the Jesuit College he neglected his studies and was sent home because he became too much absorbed in music.

When he grew up he spent much time wandering about the country, but it was natural that he should eventually find his way to Paris, the center of art and music. In appearance Rameau seemed more like a phantom than a man, he was as thin as a reed, with a peaked chin and receding arms. He was called eccentric and uncommunicative, he was poor and his friends were few. With a hand full of pennies he could travel tramps and miles through the outskirts of Paris.

THE PRACTICE HOUR.

The practice hour is your hour; let me start it from you now. When you do see that the stool is the proper height and do not swing your feet or wrap your legs around the piano stool. Feet should cover the pedals, or be placed flatly upon the floor.

Do not beat time with the "loud pedal," do not press down and forget to let go, do not stand on the stool—use "loud pedal" rather than shade the ears of the young suffering family and neighbors.

There is a difference between hearing and listening. Every one hears but not many listen. Do you?

Finger tips should hit the keys; long and short strokes will act as stilts on the fingers should be removed.

If you attack the piano as an enemy, or as a wrestler to be thrown, it will fight back—hester respect your instrument. Love it and it will repay you in love.

Don't stagnate during the practice hour; work brain downward not from fingers upward. Fingers are merely tools of the trade.

When in doubt about playing a flat or sharp or double flat or sharp, don't do it—stop and think it out.

Rests are also music—don't forget to practice them diligently.

You will get out of your practice just what you put into it—just that and no more.

RAMEAU'S INTERESTING PIECES.

Rameau is of interest to all piano students because his pieces for harpsichord are of special value in acquiring skill and taste. His compositions are generally in the style of program music, as may be judged from their fanciful titles, such as *L'Apelle des Oiseaux* (Roll-call of the Birds), *Tres Trois Mains* (The Three Hands). In *La Poule* (The Hen) we actually hear the comic imitations of the barnyard fowls.

As Rameau grew old and feeble his dis-

SUGGESTION FOR THE FOURTH.

SAMUEL ADAMS, the father of our noisy Fourth, died in 1803—how could we know what tragedies have resulted from his speech to Congress long years ago? As the leader of the famous Boston Tea Party, he appears to us a spectacular and strenuous person. He asked Congress to celebrate Independence Day by the firing of cannon and rockets and by the making of great tumult. Each succeeding year our Fourths have become more violent and deadly. As music students the world over stand for all that is inspiring and uplifting the following suggestion may serve as a hint to those of us who wish to make our Fourth some and glorious.

Perhaps all the boys would like to

dress as "ragged Confederates" and the girls, too, might have dresses of the same period.

TABLEAU (in inimitable music): *Independence Day* (All the boys and girls with flags singing).

TABLEAU: *The Spirit of '76*. (After many hours have been written themselves the boys and girls, dressed with music, *Yankee Doodle* (feet and drum).

TABLEAU: *First American Flag* (Betsy Ross); *Musical Star-Spangled Banner*.

TABLEAU: *Colonial Dames* (with dance *Virginia Reel*).

TABLEAU: *My Old Kentucky Home* (Song and piano accompaniment).

TABLEAU: *Boys Scouts of America* (Drill to march music).

TABLEAU: *Campfire Girls*. (Favorite girls *Annie Laurie*, *Home Sweet Home*, *Mocking Bird*, etc.).

TWO MUSIC GAMES.
HIDDEN MUSICIANS.

(The letters composing the names of the hidden musicians come successively together—the name may begin and end in different words. Others may readily be invented.)

What is the matter with your hand, Elizabeth? (Handel.)

Take away my chop, I never eat it (Paganini.)

You have found an egg, lucky boy. (Gluck.)

The dog makes his tail wag nervously. (Wagner.)

I care not a sou, Sarah! (Sousa.)

The ivy tower looks well with a bell in it. (Bellini.)

We're others and excuse ourselves. (Weber.)

MUSICAL GUESSING GAME.

Belonging to a fish. (Scales.) What we breathe. (Air.)

An unperfected person. (Natural.) An abode. (Flat.)

Used in driving a team. (Lines.)

Used in climbing a staff. (Staff.)

A girl's name. (Grace.)

Often passed at school. (Notes.)

Used on a bundle. (Chord.)

Part of a sentence. (Phrase.)

Bottom of a statue. (Base—base.)

An association of lawyers. (Bar.)

A bar stick. (Measures.)

What betrays nationality. (Accent.)

J. S. WATSON.

We are given a good deal of time to work with, a mind and a will. The tools for us to do is to sharpen and temper our will—this is our "business" remember the things that are a "gift" but a practical, matter-of-fact exercise of the will. It has been well said, "The will will do anything that can be done in the world and no talents, no circumstances, no opportunities will make a two-legged creature a man without it."

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The monthly packages of new music that we have been sending to teachers during the regular season are not necessarily discontinued in the summer months. Just as in September we send such packages only to those who request us to do so; and we have been much pleased to record an increasing number of requests for them. Their interest in new music through the summer season. The usual variety is to be had—piano, music, vocal, violin and piano, organ, octavo, etc.

Music teachers have music pupils in the summer and, while a general package of our "ON SALE" music is of great service in the work, it is just as well to send it by mail to individual teachers.

These small lots of NOVELTIES include only well selected numbers likely to be of immediate use to a teacher and wherever possible is submitted to the publisher for immediate use.

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